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At the Theatres. Minimital Minimital Comment

Over the Garden Wall made a hit when it was first presented in this city, not long ago, so its production at the Fifth Avenue Theatre with brand-new surroundings was a foregone success. The attraction had been "boomed" in the papers and on the walls, and the opening house was limited, to use a trite, but in this case true, expression, only by the size of the theatre. Mr. Knight, by his drolleries in the principal part, evoked shouts of laughter. He is an original and a gifted comedian. His humorous touches are laid on quietly, but they never fail of producing a strong effect. Mr. Knight's simulation of inebriety is the funniest ever seen on the stage. Its truth and its humor form an irresistible combination. One of the best features of the cast of Mr. Knight's company is the Irish domestic of George Munroe. This gentleman's rich brogue and Milesian guffaw give the part of Bridget a genuine flavor of the ould sod. Mrs. Knight's songs and graceful dances were loudly encored, while the imitations of Bob Graham were productive of delight. Since last seen here Over the Garden Wall has been much improved. Many bright lines have been added and some new funniments devised. In its new form it is one continuous laugh from beginning to end, except when sliced by the falling of the curtain between the acts. Since Monday the attendance has been immense, and there is no doubt that the receipts will be very large during the entire engagement. Mr. Stetson has provided Over the Garden Wall with new and handsome scenery.

May Blossom drew a good-sized audience to the Grand Opera House on Monday night. The merits and weaknesses of the play become emphatic as acquaintance with it grows. The story is simple but touching, the situations are well conceived, and the dialogue is terse and to the point; but the last act is inherently weak. Its children, with the fol-de-rol burial of the canary bird, are suitable amusement for the nursery, but scarcely attractive to playgoers of ripe years and experience. Miss Cayvan's acting of May and Mr. Wheelock's acting as Steve leaves nothing to be desired. Mr. Maginley and the other members of the company are successful in making the cast evenly efficient throughout. May Blossom will be succeeded next week by Shadows of a Great City, the melodrama which scored a big success at this house earlier in the season.

Three of a Kind has not lost a vestige of its merriment or its freshness. On Monday at the People's Theatre an audience of good proportions enjoyed every moment of those superlatively clever Troubadours in their bright performance. Mr. Salsbury, with his dry humor, his songs and his soliloquy, "To draw or not to draw;" Nellie McHenry with her infectious good humor and uninterrupted vivacity: John Webster, with his lightly comic acting; Thomas Jackson as the impressible old spinster; W. S. Daboll, who brings down the house with his imaginary and silent lovemaking scene—these good actors were enjoyed to the full. The Troubadours are to be followed next week by the Boston Theatre company in Youth.

The Bandit King is enjoying popularity at Niblo's Garden. The attractions of the company are the equine members of it, who show great sagacity in performing a number of tricks which are weaved into the action of the piece. James H. Wallick as Joe Howard (a personage in no manner connected with the Herald staff) held the sympathies of the house all the evening. The Bandit King is to be kept on the bills here until Easter Monday when M. B. Curtis will begin an engagement, not in Spot Cash, but in his old success, Sam'l of Posen.

On Saturday night Mr. Irving and his company played The Lyons Mail at the Star Theatre. The roles of Dubosc and Lesurques as treated by Mr. Irving are marvellously artistic creations. His changes of expression, voice and manner in passing from one character to the other compel admiration. So beautifully, too, is every detail of the performance looked after that the play, which is highly improbable, unnatural and old-fashioned in itself, bemes interesting to a degree. Miss Payne some success in the part of Jeannette, dy acted by Miss Terry. The present

during the present engagement, except on Thursday and Saturday evenings, when Hamlet and The Bells will be presented.

Diplomacy is meeting with success during its revival at Wallack's Theatre. The piece will remain on the bills until Monday week and then Mr. Merivale's Our Joan will be produced. This play, if it proves successful, will constitute the chief feature of Miss Coghlan's starring tour next season. The management and the members of the company all wish the leading lady well, and there will be a united effort to make the representation effective.

The 200th performance of Adonis at the Bijou was celebrated in a hearty manner last Thursday evening, Mr. Dixey singing a couple of new songs in honor of the occasion. The attendance is still good.

The Major is being visited by large numbers of people at the Fourteenth Street Theatre. In the hands of Mr. Harrigan he is such a pleasant and fascinating rascal that there is no room for wonder at his popularity. Since the opening night of the revival the dialogue has been trimmed down and embellished wherever good judgment deemed it necessary. so that the comedy is now fairly stuffed with good things.

The Private Secretary will end its run close on to the two-hundreth performance. On Monday week Mrs. Ver Planck's drama, Sealed Instructions, in which Manager Palmer reposes great confidence, will be placed before the public. The company are being rehearsed and all other preparations rapidly pushed forward.

This week there is naturally a Pastor boom. in view of the twentieth anniversary of Tony Pastor's management, and the attendance at his theatre is gratifyingly large. Among the performers are McIntyre and Heath and the Clipper Quartette, Bessie Bell, the Grangers, Charley Banks and the Electric Three.

A Prisoner for Life; which has but a short time longer to run at the Union Square Theatre, is prospering. The houses nightly are large and the piece is received with demonstrations of delight despite its crudities. It is a pity that this superb company should signalize its disbandment by appearing for the last time here in work not altogether worthy of its metal. Would it not be a good plan for Messrs. Shook and Collier to present on the last night of the season one of the early successes of the house?

Mr. Daly's Night Off is crowding his theatre. In every sense this piece is the greatest success he has had since The Big Bonanza. It will run until the regular season closes, toward the end of the next month.

The Musical Mirror.

The low-price craze has struck the Metropolis with a vengeance. In the house where the highest prices have hitherto prevailed; where Fashion has so long held sway; where impresarii have reigned in pompous serenity; where the swellest affairs of the gay Winter season have been held; where equipages strung out a quarter of a mile have waited in turn to convev the elits of the city to their homes-in this house a Yankee has planted the standard of low prices. During the last three days thousands of feet have troulden the carpet of the mammoth Academy of Music that have never known it before. Dimes and quarters have been passed in at windows that have heretofore known only the rustle of crisp bank notes. The lobbies have surged with crowds of the toilers of a great city, and the stage has swarmed with people who sing opera in a strange tongue; who look with wondering eyes at the "calls" and "notices," printed or written in Italian, that are posted about its recesses. A troop of merry maidens have taken the places of their elder and more musicianly sisters of the Grand Italian Opera. The grand orchestra has dwindled to twenty-five instruments. Diamonds do not flash from the scores of boxes. and full dress is out of fashion for the nonce: but the audience, are well-behaved and decently clad. The prophecy that the hoodlum would be there in force has not been fulfilled.

A more orderly audience than that of Monday night is seldom seen in any theatre. A half-dozen swells in full-dress were noticed

only the whispering stir of curiosity. The house was fairly tull before eight o'clock, and the sidewalks outside were filled with loungers. Ticket speculators, whom the police vainly tried to repress, hovered near. Most of them admit that there is little prospective profit for them in the present season at the Academy.

Little Corinne had been enjoined from appearing in operatic performances; but the greater number of the audience did not know this until the curtain had fallen on the first act of The Mascotte, when Lawyer Hummel appeared at the footlights leading a little child by the hand. Mr Hummel, in a fifteen-minute speech, deprecated the action of the S. P. C. C. in persecuting his young client. The legal gentleman could have said it all in five minutes: but that would have been unlawyerlike. His disappearance was hailed with applause. Then Corinne appeared in a "concert." She sang the Gobble song with Frank Hayden, the Pippo. Her voice is strong and clear for one of her years, and shows no signs of overstraining. She responded to two encores. Then a Miss Crawford sang a waltz-song; for an encore warbled a ballad, and the "concert" was over.

A creditable performance of The Mascotte was given. Blanche Corelli was admirable in the title role. There are few better Bettinas on the English-speaking stage. Her acting was delicious in its abandon. Her name does not appear in the bills, being an eleventh hour substitute; but it should be placed there without delay. May Durvea's Fiametta was rather tame in the first two acts: in the last she was excellent. Frank Hayden looked the shepherd Pippo when in repose, but in action his peculiar gait is not pleasing to the eye. His light but rather sweet voice is lost in the vast Academy. Mose Fiske is a comedian rather explosive in utterance. But the expanse of vacancy between the dome and the floor modified this. He was a much funnier Lorenzo than we had expected to see. The stage crackled with the shells of his "chestnuts," but the audience roared all the same. In the clowning business Mr. Fiske displays much agility for his years. Charles Osborne was acceptable as Rocco. Gertie Hoyt was pretty and graceful as Prince Fred, but delivered her lines rather amateurishly. The smaller parts were all acceptably filled, Eva Turnock and Mattie Temple appearing to especial advantage as the pages. The chorus is large and strong. In fact the choruses are a feature of the performance. The orchestra was badly conducted. The stage was finely set for each act.

A troupe of St. Bernard dogs were exhibited between the acts. They displayed rare intelligence. A view of them is well worth the price of admission.

Marie Vanoni and several other favorites continue to delight the patrons of Koster and Bial's concert-hall, a little piece called Vacation Day being the principal feature of the bill. Beginning next week, two performances a day are to be given to satisfy the popular demand.

Die Fledermaus has made a very agreeable impression at the Casino, and it will end Col. McCaull's tenancy in a very creditable manner. Encores are frequent, and the last act, capitally played by the comedians of the company, goes with roars,

London Gossip.

The quality of a play is not aided either by tickets printed on antique paper, equally antique programmes, or successions of elaborate gowns in the heroine of the piece. One luckless afternoon this week a fairly large audience gathered at the Vaudeville Theatre to see Nadine, by Frank Rogers, a new piece in which Mme. Rika played the principal part, supported by professional actors and actresses, to whom it is only fair, in considering their good dramatic reputations, to withhold their names as having been concerned in what is already called "the Nadine fiasco." However, Mr. Rogers doubtless wrote to please his fair client, who is said to have paid well for the melange, the ingredients of which were Russian life, forgery, lunacy, cruelty, would be illicit love, honor of the most irreproachable quality, vice, virtue and fidelity ad lib. This was stewed down pell mell, but it lacked seasoning and was underdone. A bad play, badly acted does not always fail, but Nadine is an example of both conditions. The star (heaven save the mark!) was funny where she sought to be pathetic. But at least the audience were amused immoderately with what set out to be a serious play. Meanwhile the irrepressible Rogers, with a bland, nay even child like smile, folds up his wallet enclosing the divers and sundry "fivers" (or five-pound notes) from the Mme. Rika treasury, seeming to say of the lady, "You pays your money, you takes your choice." But at least Rogers has struck on a small gold nugget to tide over his thickly gathering pecuniary embarrassments. It seems hard, though, on the London public to endure these inflictions of impecunious play-

In contrast, the same day, Chatterton, the former Drury Lane lessee, had a brilliant benefit on old Drury Lane boards. The leading theatrical people in London volunteered, and people who could not attend sent each a guinea for a pit ticket. The house was literally packed, and what that means only those cal is devoted to repetitions of plays acted down in front, but their presence created | who have visited old Drury can imagine. Bar- and of good report).

dell versus Pickwick was one of the one-act plays or farces. The jury of this was made up of some of the cleverest literary lights in London, including George R. Sims and the much discussed Mr. Burnand. Augustus Harris was the foreman of the jury. There were ricitations, songs, acts from plays, etc., the curtain rising at one o'clock and not falling until after five. The popular old lessee, who in his time lost considerable money at Drury, realized a substantial sum by this act of courtesy on the part of his brother managers and actors. The audience was made up of the best known people in London. There was the journalistic Gus Livaudais, "the genial Gus;" the astute Austin Brereton, whose book, "Some Famous Hamlets," is said to be the precursor of another as clever work. "Some Famous Juliets," the ink not yet being dry on the manuscript paper; there was the musical-voiced David Anderson, the leader writer of the Telegraph, whose book, "Scenes in the Commons," is becoming a standard Parliamentary work, and who, in spite of his native cynicism, cannot repress his kindness of heart, or keep his purse-strings tight when a benefit is announced. There was-but why go on? They were all there, and all paid for the privilege of being there, which is more to the purpose as far as the popular Chatterton is concerned.

The same evening (Thursday) there was a successful concert in the west theatre of Royal Albert Hall, by the pupils of the Royal College of Music. These concerts frequently take place, and the college furnishes many artists to the world of music.

One cannot think of music without being reminded of the home of music and art at South Kensington. A noted songstress, christened long since the "Swedish Nightingale," whose name, thirty odd years ago, was a household word, lives in this beautiful suburb of London. Jenny Lind, the nightingale, is sixty years of age, though she does not look anywhere near it. She aided some years since in founding a hospital at Norwich, and a few days ago she was presented with a handsomely bound copy of the annual report of that insti-tution. Madame Lind-Goldschmidt is one of those who "do good by stealth and blush to find it fame," for she said to the representative of the committee who called upon her: "I do indeed feel cheered at the thought of the good work that the institution is doing at Norwich, but I feel that I do not deserve that my name but I feel that I do not deserve that it." And should in any way bear the credit of it." And she thereupon begged that her name might be the hospital. "I should, I own, feel deeply honored, though I do not like to appear to take credit for what I am not doing," continues Jenny Lind. Such modesty is indeed rare, especially in an artiste who has charmed the civilized world.

Music seems to remind one of the late Madame Sainton-Dolby, whose funeral wreaths are not yet quite withered. At a London concert held on the day of her funeral Handel's "Dead March" was performed while the audience remained standing. This most estimable lady was gre tly beloved in London for her private virtues as well as for the usefulness of her later life to students of music. She had many pupils who liberally paid for their training, and she had as many more to whom she gave her services free of charge because they had talent and no money with which to

cultivate it.

Death leads me to pay (with hundreds of other resident as well as native Londoners) a tribute of loving admiration to the memory of Mr. Parselle, of the Union Square Theatre. He made his fame in London; and old playgoers recall vividly his versatility as an artist as also his liberal educational endowments, his knowledge of stage technicque, his admirable professional manners and his courtliness off as well as on the stage. Of a truth "death," like "love," "levels all ranks."

That it strikes low sometimes comes painfully to the mind in a recent shocking death of bel McKenzie, living in North London, and for two or three years having had some metro politan experience in playing small parts on the stage. A week since she was playing the piano in the drawing room. Feeling chilled she stopped playing and stood before the open grate fire. Her dress, which was an evening toilet of light muslin, became ignited and in an instant was a mass of flame. Poor girl, losing ner presence of mind she rushed downstairs into the street. Some gentlemen who were passing wrapped their coats about her. eventually extinguishing the flames, after which she was removed to the hospital. the meantime, however, she had been terribly burned, and, gradually sinking, she died in two days from the shock and exhaustion.

Theatrical deaths-or, rather, deaths of theatrical people-suggests an article which appeared in a recent dramatic diatribe anent suicide. The writer set forth the fact that all latter-day suicides, to be romantic, must be a record of some actress who has recklessly thrown herself over Waterloo Bridge. "There is," the essay discourses, "no interest in a petty police case unless the prisoner who has stolen and pawned a bracelet is described in the charge sheet as an actress. description of a picture gallery worth reading unless somewhere or other is dragged in an account of what actresses were present, what they wore, and what was the probable cost of their dresses. No river picnic would be complete unless an actress were present, and proved by deeds that she preferred champagne to lemonade. The actress, in short, is the fashion of the hour. Her foibles as well as her virtues are made capital of. Good people are not in fashion, and the silly world pounces upon the actress and makes out that she is bad. The law in England, which long ago declared that players were "rogues and vagabonds, has never been repealed. But we do not therefore place them in the pillory, but on the contrary we esteem their rogueries and we are not above joining in their vagabondism. Let us be content, as a public, to view the actress when she appears on the stage; and let us be content, as critics, to write about her only in her capacity as a public character. In any case let us mind our own business as to her suppers, her milliners' bills and her personal affairs, content always to believe the best of her (for however much we may educate minds to think hearts tell us that the best and most agreeable things of life are those that are comely

"Of good report." Why, you may ask, do I quote these words? It is because it is announced in "a good report" that the sale this week at Messrs. Sotheby's auction rooms of the poet Keats' love-letters addressed to Fanny Browne attracted a numerous colerie of buyers Oscar Wilde, who, by the way, waxes obese and unæsthetic, and the tender society versi-fier. Frederick Locker. One letter fetched £18; one \$100, and one, the tenderest of all, fetched \$135. Poor Keats! Who has not read of his unhappy attachment to a lady whom he was destined never to make his bride.

To-day his love-letters are rold by auction to the highest bidder, and all the tenderness of that gentle heart laid bare to a horde of idle curiosity-mongers. I insist such an act is a monstrous sacrilege, and deplore our being as et unequal to attaining proper delicacy of eeling in these matters.

As Fred Locker was present at the sale I am fain to quote a few lines from his vases on "A Nice Correspondent," because it seems to fit in so nicely to the subject we are discussing:

This rhyme is the commonplace passion
That glows in a fond woman's heart.
Lay it by in a dainty deposit
For relics; we all have a few!
Love, some day they'll print it, because it
Was written to you.

A. W.

Professional Doings. -Samuel Grau is seriously ill with pneu-

-Henry Chanfrau's company did not play

-Josie Devoy joined the Kindergarden company on Saturday.

-May Blossom had its 355th representation on Wednesday night.

-Musin, the violinist, has made his last appearance in New York. -Daisy Murdoch will support N. C. Good-

win in Bottom's Dream. -Jennie Reiffarth has joined one of the Adamless Eden companies.

-John Ryder, the well-known dramatic teacher, is dying in London. -Twenty-eight thousand people in London

make a living off the stage. -Leslie Allen has signed with Harry Miner for Will Cowper's company.

-Downing's Tally-Ho company closes season in Baltimore on March 28.

-G. H. Woods is gone to England to engage people for Koster and Bial. -Last night (Wednesday) Nanon followed

the Sonnenthal farewell at the Thalia. -Agnes Folsom, one of the McCaull prime

donne, will appear in The Black Hussar -Manager E. H. Hastings arrived in town on Friday on business for the Boston Bijou.

-Hattie S. Clapper, soprano, has been engaged by Theodore Thomas for his Spring

-Edwin Whitney, the tenor, will remain with McCaull all Summer and possibly next season. -Max Freeman is gone to San Francisco to

produce a new spectacle at the Bush Street -W. J. Florence may play next season on certainties with a manager with whom he is

now negotiating. -Next week a reception will be held at the New Lyceum, and a press examination of the

new theatre be made. —Stoddard, the lecturer, did not linger long in the Metropolis. Cromwell seems to fill the bill as an art entertainer.

-The Skating Rink will play a four weeks' season in April, prior to the opening of Bottom's Dream at Boston.

-Oliver Jenkins, well-known for his colored servant and tramp in Roland Reed's Cheek, has not signed for next season.

-Amelia Somerville, of the Bijou, thinks of taking out a musical burlesque next season with her husband, Fred Runnells.

-At last advices Louise Sylvester was still seriously ill and unable to play. The lady and her company were in Wichita, Kas. -G. H. Leonard, juvenile leads and light

comedy, has left Ristori's company turned to the city. He is at liberty.

-Moore and Holmes are arranging to bring out another English company next season. They are engaging people in London.

-"George," well known for many years as need usher of the Fourteenth Street Thertre, has just risen after a month on a sick bed. -Thatcher, Primrose and West will present many minstrel novelties at the opening of

their season at the Fifth Avenue on April 6. -J. B. Mason will return to the Shook and Collier management after his Lyceum engage-

ment. He will play leading business on the -Wellington Hall, treasurer of the Metropolitan Opera House, whose life was despaired of in an attack of pneumonia, is slowly recov-

ering. -The Standard management has bought the rights to an opera, The Lady of the Locket,

by William Fullerton, son of the well-known lawver. -Ramsay Morris is ill and not acting. He is still with the May Blossom company, and will remain with the Madison Square next

—Lillian Russell will appear at the next Sunday concert at the Bijou. Her concert on Sunday night in Boston is reported to have

been successful. -J. H. Adams, manager of the Arne Walker Dramatic company is in town engaging people. He says he has time filled for some

months to come. -Harry Mahn has made a success of his Until cheap opera venture in Philadelphia. Until he took hold of the Arch Street Opera House. it had been a Jonah.

-Adelaide Praeger is still pursuing W. A. Mestayer legally. The suit arising out of her unceremonious discharge last Summer will be heard in three weeks.

-John F. Poole says that next season he will positively produce the play by James O'Connor Roach which has lain in a pigeonhole for the last two years.

-Owen Fawcett will, as usual, star during the Summer. He has a repertoire of three comedies, including Dodging. His favorite stamping-ground is Michigan.

George Bleistein succeeds the late Charles McCune as manager of the Buffalo Courier Printing Company. He began life in the establishment as an office-boy.

The Giddy Gusher.



I was on Broadway the other day when I encountered the rugged, kindly face and solid figure of Thomas Thorne. He bowed in the most natural, easy manner to a gentleman just in front of me. There was nothing in the walk or countenance of the Police Inspector betraying suffering or anxiety, and vet within forty feet of the spot on which I met him and within five brief minutes of the time, he entered Lindo's jewelry store, laid down and

At a dinner-table that night, at which sat a party of six adults of the average intelligence. and of rather more than average education. I was speaking of the terrible incident. A silent attention reigned for a moment, and I said: "Please, my friends, unreservedly tell me exactly the thoughts in your minds at this moment."

"Why, of course, we were thinking of Thorne's death," responded the whole party. "Exactly; but what were you thinking of it?" I persisted.

"I," said the gentleman next me, "was thinking how the rush for the vacant Inspectorship was a'ready made."

"So was I," rejoined a gentleman opposite, "and was thinking Aleck Williams would probably get it."

A third said: "I was trying to think if it was Inspector Walling or Inspector Thorne I had business with a year ago."

"And you?" I asked of a lady.

"I was thinking what a dreadful blow it must have been to his wife," she replied.

"And I was thinking," chipped in lady No. 2. "if it was Inspector Thorne to whom Abe Hummel introduced us the first night of

"No." said I, "that was Inspector Byrnes. There is but one more of the party to hear from. What were you thinking of, Colonel?"

"Well, in connection with the incident of Thorne's death, I was wondering how soon our station-house would get out of mourning. It's been in and out of mourning as often as a California widow the last few months. A member of the force dies-they just drape the main door. A Captain goes by the board, and a couple of posts are done up in black alpaca. We had the whole front in weeds for thirty days not long ago; and I suppose there'll be an outbreak all over it to-morrow."

There were the six minds unburdened of the thoughts occasioned by the suggestive incident of Thomas Thorne's sudden death in the midst of health and strength, in the busy, crowded thoroughfare of life and traffic. Not one of them had thought of it as bearing upon them-as conveying any intimation of the fraily and insecurity of existence.

"And what were you thinking of?" asked the Colonel of me.

"I was wondering if I should do my own hair to-morrow, or the undertaker be chopping off chunks for memorial lockets from my noble head." responded I.

"Oh, awful!" chorused the party. "Why will you say such dreadful things, as if you were going to die?"

"I am, and every one at this table beside me as well," I replied.

"Now, this is simply dreadful," cried my lady friend. "It's something like Lucrezia Borgia at the banquet. I almost expect the sideboard to roll away and show me six rosewood caskets."

There are two subjects on this earth that are as inevitable and unavoidable as Time, and they can be dismissed from everyone's mind as easily as Johnny's sum is washed off his

If a man should know for certain that some time during his life he was going to get his leg smashed, and it would have to be taken off, that inevitable operation would embitter every waking hour and fill his nights with

He knows that, near or far, there is surely advancing, with ceasless steps, the hour when his special box will be carted to him, and his special hole in the earth will be dug, and into the two he will be put for his last final abiding place. He forgets that all the time. He never gives that more than a moment's thought.

A mother suffers the agonies of death almost in bringing a child into the world. Prayers are said in the churches for her recovery, and amid thanksgiving and praise she gets through a very tough experience.

One year from that time the very same inevitable trial awaits her a few months off. She's as cheerful as a cricket and dismisses the

unpleasant subject from her mind. Whereas if the woman has had a cancer removed and there is another one come, and a second operation is imminent, she never knows one instant's peace, though the beastly thing occasions little or no pain, as is sometimes the

The human mind can always forget about birth and death. If the fate of everybody was to be ultimate injury of a painful but not fatal character, we should be a nation of weep ers and wailers-unable to disabuse our troubled minds of that horrible destiny for one single moment. And yet the dread hand that we are shocked to see laid on those around us, is raised and waiting above our own heads ready to strike the inevitable blow, and we hardly ever give it a thought.

"It's that which may be in another life that frightens me," says the Colonel, who is popularly supposed to be afraid of nothing.

"It's the awful uncertainty about the actual ending of this one that troubles me," I reply.

Beecher and I know all about hell. We don't believe there's an ounce left over from this life to fix up another. Notwithstanding all the dreadful reports of heaven made by different denominations of religious teachers, ain't afraid of going there, because, possessing a very conformable spirit. I can make myself comfortable and content most anywhere; but it would be a very reassuring discovery it some one would find out that in our graves we stop knowing. I've got an awful idea that as long as the vital spark furnishes life to the hair on our heads and the nails on our fingers and toes, that dreadful intelligence, that consciousness we possessed when walking round, is only bound in icy fetters, and may be making agonizing, intangible protest against the inroads of decay.

Somehow I feel as if there was something under me that was never going to blow out. I tried a fainting fit the other day; those around me said I was wholly unconscious for quite a time. I wouldn't want to print the experience of my thinking machine during the period when I was apparently as senseless as an oyster. I can never get it out of my head that vegetables are not sentient beings. I mash a potato as gently as possible that I may not hurt its feelings, and the tenderness with which I shell peas would teach a total stranger that I held 'em in different esteem than the common run of mortals do.

I had an experience in England once that has more or less affected my relations with the vegetable kingdom. Kew Gardens, just out of London, were very attractive to me. They are wonderfully stocked with the rarest and strangest plants the earth ever produced. I've spent days in 'em. I've sat beside the fly-catching plant, and fooled it with a straw from a whisk-broom to my heart's content; but it found me out, that smart old plant. I'd touch it slyly far down in the heart of its gloomy blossom. Snap it would, shut up, and begin feeling round with its stamens and pistil for the supposed fly; no flies. I'd go off and come back unexpectedly when it had set the trap again. This time I'd drop a thread with a seed attached into the unsuspecting blossom; up it would shut again. But the third time it was ready for me. No more playing crows to home with me. It actually winked as I tried the old straw, as much as to say, 'I'm no agricultural ass;" and he wasn't.

The cactus house was particularly interesting to me. Gardeners here who think they now what cactus means because they have a prickly old green spine with a few gable ends growing on 'em. should see the Cacti of Kew. 'Great Cæsar's Ghost!" what a show they plant on the earth; solid legs like a real man, which go up and support a huge bulbous body, that in turn throws off very fair arms and a head not to be despised. There they were, hundreds of them standing in huge pots together. Some looked as if they were fighting, and others might have been engaged, so lovingly did they lean toward each other. They are six and eight and ten feet high. I was or very good terms with the tribe, and one afternoon I sat down in the greenhouse on a tub and lazily contemplated 'em. There is a warm, oppressive silence in a hothouse that always makes me sleepy. I leaned against the pleasant legs of an old he cactus and went off to sleep. The long twilight of an English evening passed away; a nice fat British moon rose over the premises, and I woke. Where on earth I was I couldn't tell: but gradually my senses trooped back. I remembered the af ternoon and that which I had done in it, and I started to leave the conservatory.

Not much; the big glass door was securely locked. I had got to sleep with the cactuses, and I went back and told them so. Will you believe it if I tell you that one of them laughed? I don't suppose you will; but it did. I went back to the "place where I originally fell" asleep, and to that particular sympathetic plant I related the situation. Again I leaned against his comfortable old legs and again I went to sleep. It might have been an hour when something touched me on the head, and I looked, and behold, my gentleman cactus had dropped into a sitting position, had placed one of his lately raised arms upon my forehead and was bending his nubbly green head solicitously over me.

"Are you comfortable?" it said, in a choked and strange tone.

"Perfectly," I replied; "but astonished at this alteration in your attitude and personality."

"It is given me at the full of every moon to resume for one hour some of the attributes I possessed when in the flesh some thousand years ago."

"Good heaven!" I cried. " Were you ever a real for true man, such as you resemble vaguely in shape?"

"I was," replied the cactus. ' I belonged to the Bronze Age, was a bronze bandit king of wondrous fame, but devoured by bad passions and evil intentions. My warfare with man was carried on by the use of spears and lances, and every awful spike you see upon my body represents some injury I did a fellowcreature. Just as much of these prickly spikes as you see sticking out of my body, just as much is sticking into me. I was killed in battle at last and buried by my fellows. I hadn't been a week underground before I felt a pulpy, pushing sensation in my head. With constant persistency I poked through my cerements and the helmet in which I was planted, and struck at last the sunshine and the showers. You can never imagine the uneasiness of growing until you 'are resolved into a vegetable-the obstructions met by your roots and the uncertainty attending the portion of your person projected into the air.

"Every evil characteristic I had as a mai burst forth upon my bulbous bony as an excrescence. Ever cruel blow I ever struck bristled as an ever pricking spine upon my sides and limbs. I had one hope of escape. The forests about me were drinking in the heat of the sun, preparatory to a long sleep in the ground, during which they would become coal, be discovered by man, and on account of the heat they had drunk, which was slumbering in their bosoms, it would be carted once more upon earth, and gett, by the process of burning, again into the atmosphere and enjoy out door life in some winged form.

"Alas! Along came one day some cursed collector of botanical specimens. My peculiar shape attracted attention. I was dug up and transplanted a dozen times. I believe for every great wrong I did my fellow-creatures when a man I have to be pulled up as a cactus. It's only yesterday I heard the head gardener say: 'That old fellow is getting too big for

"Now, if you could get an American captalist to buy me. I could expect, when he burst up and his conservatory was sold, I might be knocked about, destroyed as a cactus, and get back in some less dreadful and comfortless shape. Here at Kew, under the governmental protection, I am likely to last for centuries."

I promised that poor plant I would see Vanderbilt or Gould about him and try and get him an ephemeral position in America.

I must have dozed off during some of his repinings, for at six I was roused by hearing men talking outside. I suppose you will say it was all a dream-that I slept straight through. Much you know about it. When I looked about the cactus had resumed his position. I found a pair of overalls and an old straw hat belonging to a gardener. With the aid of a rake I put the hat on my poor cactus triend's head. I ripped open the overalls behind and pinned them together about my unhappy friend's legs. And to this day the men working in the cactus-house at Kew will tell you how the American woman was locked up there all night and amused herself dressing up the plants in old clothes.

No wonder, then, that your Gusher is troubled about the effects of planting, and is giving a good deal of her attention to the new idea of cremation-with a view of stopping the underground growth of

THE GIDDY GUSHER.

Professional Doings.

-Barnett's New York Ideal Opera company

-Rose Beaudet and Agnes Folsome will

-Jennie Calef has become a rising young dime star in the West.

-Roland Reed will close his regular season in Chicago on April 11.

-J. B. Studley has betaken himself to the museums with Monte Cristo.

-R. L. Downing will rejoin Joseph Jeffer-ferson's company on April 11.

-Arthur Forrest compromised his suit against the Lyceum Theatre for \$500. -Norman Cambell has left the McKee Rankin company and returned to the city.

-Manager Harris will reopen Robinson's Opera House in Cincinnati on April 12.

-Nat C. Goodwin is rehearsing his com pany at the Fourteenth Street Theatre. - John W. Norton has returned to St. Louis

from Hot Springs much improved in health. -The site of the Grand Opera House, St. Louis, is almost cleared and ready for rebuild-

his usual amount of litigation in San Fran--Alice Hastings is not with Roland Reed's company at present. Madge Carr is filling her

-The Thompson Opera company was announced to close season in Hamilton, Canada, -C. R. Gardiner spent the early part of the

eek in town, attending to the business of his various enterprises. -Walter Reynolds has been specially en gaged by Robert Buchanan to create the heroic leading role in his new melodrama, Alone in London, to be produced at the Chestnut Street Theatre, Philadelphia, Monday, March 30.

On Tuesday Lilly Grubb was too ill to ppear in Adonis. Victorine Girard filled ber part of the Sculptress.

-Tom Karl will manage the Boston Ideals next season, as Nixon and Zimmerman cannot their way to do so.

Daisy Murdoch will play Puck in Bot-m's Dream in Boston. She will not travel with the Ixion company.

Edward Connell, the basso, is seriously ill. He has been obliged to decline engagements and discontinue his classes.

-The largest house of Irving's present en gagement was last Saturday's mati -The Storm-Beaten company playing in

Detroit this week will rest during ne and open in Philadelphia on April 6. —Edward Holst, the Danish actor, now with the Michael Strogoff company, has re ceived a parcel of plays from Copenhagen.

—Milliken's Three Wives company christ-ened the Milwaukee Academy of Music under Jacob Litt's management on Monday night.

—The Damrosch German Opera compandisbanded in Cincinnation Saturday. Financially the season is reported as being unsuccessful.

-The season in the South will be some what protracted by reason of the numerous companies returning from the New Orleans Exposition.

—Mrs. Leland, of Albany, who was to have taken Lester Wallack on tour, has backed out, so that the star will go on the road under his

-Jacobs and Proctor have taken the man agement of Muggs' Landing, with Frances Bishop and Alf. McDowell. and will put it on low-price circuit.

—Having found his new production, Household Gods, a failure, Wilson Barrett will revive The Silver King at the London Princess'—so

a private letter says. —Alfred Fisher is suing N. C. Goodwin for salary. He was engaged for the season, but Goodwin broke up his company earlier than the contract called for.

—The entire house for Nanon at the Thalia has been sold up to Friday night. Manager Amberg thinks he can run the opera for twenty five extra performances.

-In a few days the re arrangement of the Casino roof-garden will begin. The manage-ment say that it will be more beautiful than

-E. C. Clayburgh is in the city. He has been ill, but is improving. Next season he will devote his energies to one venture only—the starring tour of Frances Kemble.

-Frank Egerton has opened an office in New York called the Vaudeville Musical Union. Several of his songs are being pub-lished here and intends becoming a citizen,

-Roland Reed loses his date at the Four teenth Street Theatre through its lease to Har-rigan and Hart. His manager is trying to se-cure an opening for Humbug at another the-

-Sanford H. Cohen leased the Masonie Theatre at Augusta, Ga., for three years, with privilege of five. The three years expire in September, and he has given notice of re-

-Leon and Cushman will join the Co Day company in St. Louis next week. Wil-liam Welch, the manager, will double up with his old partner, John Rice, and do a song-and

—William H. Southard has joined Lizzle May Ulmer's company as juvenile for the remainder of the season. Mr. Southard is well known in social and business circles in Lowell, Mass.

-Brooklyn managers are trying to discrim inate between the amateur actor and the dead-head. "Scratch an amateur actor on the back and you'll find a deadhead," says one of the

-Jeff D'Angelis has just been engagthe Zozo company. He will assume one of the principal roles. Miss Hanlon, a member of the well-known Hanlon family, has also

—Wil. Lackaye, having just closed a season with Carrie Swain, is at liberty. Mr. Lackaye received much praise for his creation of the part of Clever Dick in Miss Swain's new play, The Little Joker.

—The Daly Brothers are defendants in a suit brought in Cincinnati by Henry Dickson of Kenton, O., for alleged breach of contract. of Kenton, O., for alleged breach of contract. The damage is fixed at \$250. The Dalys will

—Florence Bell, who played Lilly Post's part in Apajune for a week with success, has returned to her own part in that piece. She has been secured by Rice for Polly and by Aronson for Nanon

-Louise Balfe has closed her engagement with John A. Stevens, and has been engaged to create the soubrette role in William Harris' play, Lend Me a Dollar. Miss Balfe is disen-

—Agnes Thomas and Charles Coote appear in Rowe's comedy, Beauty, at Wallack's on April 9. This comedy satirizes stage beauties —women who rely upon good looks as a substitute for dramatic talent.

-Edna Carey turns out to be the unknown star about whom so much has been said lately.
Manager McConnell, of Brooklyn, will manage her tour next season, and it is said The
Silver King will be the play.

-Simmonds and Brown state that Twins will be played at the Standard Theatre either on the 13th or 20th of April. C. B. Bishop will play the dual role at the Baldwin Theatre, San Francisco, on the 6th prox.

-The management of the Chestnut Stree Opera House, Philadelphia, are making great preparations for Edwin Booth's opening on Easter Monday night. Some \$3,500 are being expended on the scenery and adjuncts.

-Dora Wiley and Richard Golden open their Spring season of opera in Montreal on April 13. Their company, now being engaged, will be managed by W. A. Edwards. The comedy by Richard Golden will be produced in the Fall.

-Frank M. Cottrill, at one time a ing actor, died by his own hand at Ellenboro, W. Va., on Friday last. He had become insane, and was taken to jail for temporary safe-keeping. The vigils of a country jail not being very strict, he hanged himself during the night, using a handkerchief for the purpose. The actor's domestic life was not a happy one. His last professional engagement is said to have been with the Bandit King company.

— Yesterday, Marcus Mayer arrangement with Maurice Gr French Opera company in Call a stay of several weeks in San — W. J. Shea, who was in Sal last season, was in town y twenty-two weeks he has he prompany on the road, playing and Collier to go on the road of for Life, and to play the dumb he has been so successful at the — The New York Mirror On

on and Kate Dawson

Is in advance.

—James L. Carhart, a sterling actor, hadded greatly to his reputation by his action to the part of Seth Preene, in The Lights London. Mr. Carhart has been with the Eastern company all the season, and his persyal of the gnarled, rugged North Countman has drawn forth words of praise from the provincial press of which the recipient movel feel proud.

—The Milan Italian Opera company been reorganized by John Lavine and Hes Wolfsohn, who will start out with it in a flays. The company, with a few exception is pretty much the same as it was when he at the Star Theatre. Signor Logheder we continue as musical director, and chorus a orchestra are to be the same. Max Zoeline to go in advance. Under shrewd and exprenced management the party will probaienced management the party

—George C. M'In refused to play in Ji town, N. Y., last Wednesday. It a that the local manager also runs a hote Miln says, rather pertinently: "I we play in a house run by a man who we me by the collar to an indifferent." play in a house run by a man who me by the collar to an indifferent Manager Allen says that "but for trious outsiders, who took pains in the matter, and report to Mr. never said, the unplease been amicably settled."

OVINCIAL



BOSTON.

BOSTON.

Lawrence Barrett, it seems to me, is an ideal actor. That he has his shortcomings and mannerisms, who shall deny? But, the man who mannerisms, and this no cancel for the property of the property of

ade f. w efforts to hide his age, it remined aude called her mother, of the scene in lolanthe 'hat angered Phyllis and amused the Lords of a youth of scand-twenty calling a maiden of seventeen his other. However, this is only one adverse criticism gainst a host of acknowledged merits.

A Domestic Earthquake was duly given at the Bijou heater and proved to be full of excruciating puns and ther witticisms in sufficient number to keep the audiact in good nature whenever Mr. Harrison or Mr. courley were on the stage, though neither the plot or construction of the play make it such dramatic work will warrant a season's wear, unless it be re-written

mand strengthened.

Maggie, the Midget, Maggie Mitchell's new play, was given during the week at the Park Theatre to large andiences, and is it the veteran actress does some of the best work she has done on the stage. Her dancing especially is pleasing, and the effective way in which the local color and character are presented can be commended highly. The support is good, and chief among the people constituting it may be mentioned R. F. McClannin, formerly of the Boston Museum co.

Sieha had large houses during its second week at the Glebe Theatre.

Sieba had large houses during its action of the leading the Breatte.

The Black Flag, with Edwin Thorne in the leading ole, and with a good co. in support, appeared during the week at the Howard Athensoum, and did a large

the week at the Howard Athenaum, and did a large business.

The usual variety at the Boylston Museum and Austin and Stone's.

Items: Mark M. Price is in town.—Boston went ravin' after Sieba.—Why has not Mr. Barrett ever put Twelfth Night in his repertoire? I think he would make a fine Malvolio. And Marie Waiaright would make a very demure and circumspect Viols.—Rosa France made a great hit as Aramints Brown in David Garrick in Lawrence Barrett's co. last week. She made the character very ridiculous, and yet did not overdo it.—I mentioned last week that Charles Kenf had been re-engaged at the Boston Museum. He has but himself to blame for it. He has made himself absolutely hideous on a number of occasions lately when the character called for it; and this event is but the natural outcome. He has had no chance to do better, or I doubt me not he would have done so. Seriously, Mr. Kent has never before this season had a chance to show what he could do, and his character bits have on several occasions carried the house by storm. Congratulations.—Louis Aldrich has been in the city for several days.—The Herald announces that the portrait of a Boston dramatic author "was lately printed in the Cincinnati papers, but he is not proud of it." If he desired the portrait to be handsome, he should have had the negative touched up.—J. B. Van Zandt, the fasher of Marie Van Zandt, to whom the rowdy journalists of Paris have been behaving so vilely, sailed from Boston for England, 1984, to arrange for Florence Maryat's Summer tour.—Versoons Jarbeau made a great hit in her character of Puck in Sieba, She astonished everybody.—Frederick Kyle's Crary-quilt show has driven all the women crasy.—Carrie Perkins is in town.—Louis Harrison and John Gourlay are at the Adams House.—Enima Juch is at the Hotel Brunswick.—I am now ready to see Charles Kentin Hamlet if he does not use last Summer's property skull. His own is all right.—Joseh Levy is a very energetic and effective business manuer for Lawrence Barrett, despite the fact that he dri The usual variety at the Boylston Museum and Aus-

a cablegram announcing that his former pupil, Jenay Sargent, had made an engagement to sing in La Traviats in the biggest theatre in Lisbon.

PHILADELPHIA.

Sargent, had made an engagement to sing in La Traviata in the biggest theatre in Lisbon.

PHILADELPHIA.

The presentation of the Pirates of Pensance at Heverly's did not meet with much encouragement. This was partly owing to the Lenten season, and partly to the fact that the open has been season. Samiliar. Mary Beebe and Digby in General, appeared weary and careless. It was not be heartily received. J. H. Ryley, as the season of the same careless. The Walnut witnessed the production of Walter Bentley's Love or Money. This play has quite as much fault as merit, and does not seem likely to achieve permanent success. The week here was fairly remunerative. Of the co., May Brookyn, Elly Coghlan and Charles. Frew may be mentioned as having materially aided the star-author in whatever degree of success six visible. Dan Sully's Corner Grocery is the current bill: Lizsie May Ulmer in Dad's Giri, 20th.

Hobbies, at the Opera House, met with a fairly good reception; but the piece if a constant of the current bill. Lizsie May Ulmer in Dad's Giri, 20th.

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CINCINNATI.

Three dollars a seat at the Grand past week rather militated against the success of German opera in Cincinnati, and several local ticket-sharps who had invested extensively, banking upon a big demand at the final moment, are now preparing to go into bankruptcy. The artistic success of the week was Lohengrin, and Herr Anton Schott's rendition of the title role was exceptionally good. Materna was favorably remembered for her work at last May Fistival, and was warmly welcomed. The mounting during the week was simply execrable, and the chorus and ballet adjuncts were scarcely a whit more commendable. This week, Monte Cristo; soth, Fanny Davenport in Fedora.

Rag Baby, at Heuck's New Opera House, past week, attracted largely, notwithstanding its lack of novelty, the matinee attendance being especially remunerative. Frank Daniels' Old Sport is cleverly done, and his efforts are ably seconded by Charley Drew's Tony Jay and Bessie Sanson's Venus. Louise Eissing's Clairette is by no means as satisfactory as that of Rillie Deaves, her predecessor. The skit was admirably staged and considerable music has been added. This week, Haverly's Minstrels (reorganized), followed, 19th, by Coup's Equescurriculum for a week's stay with two daily performances. April 5, The Private Secretary: 19th, Lotta.

Queena, presented during the second and final week of

ryth, Lotta.

Queena, presented during the second and final week of Grace Hawthorne's engagement at Havlin's, developed considerable attractive potency and served to better display the new star's ability than any role she has attempted in Cincinnati. Her mad scene in the third act was admirably portrayed and fairly captured the house. If Manager Kelly is gifted with the wisdom which report credits to him, he will discard Camille, Frouferou, etc., from his star's repertoire, and confine her to

was admirably portrayed and fairly captured the house. If Manager Kelly is gifted with the wisdom which report credits to him, he will discard Camille, Frou-Frou, etc., from his star's repertoire, and confine her to Queena hereafter. The suppogt was, as before stated, above the average, and Manager Havlin mounted the play in excellent style. This week, Planter's Wife, followed, soft, by Three Wives to One Husband.

The Dalys in Vacation closed a saccessful week at People's, szd. It would be a difficult task to find artists more versatile than the four brothers, or a play more admirably suited to display such varied accomplishments. Lizzie Daly's dancing in the second act captured the house, and won a nightly recall. During the boat race in the first act zist, Tom Daly's scull "spilled" him over and severely wrenched his arm. This week, Moore and Holmes' Importations and Murphy and Mack's Comedy Four. Baylies and Kennedy's Bright Lights underlined for week of soth.

After the Opera: The Damrosch German Opera troupe disbanded zist, at the close of the engagement at the Grand, and the majority of the artists will return at once to Berlin. Walter Damrosch and Stanton, his coadjutor, sail for Berlin, May 16, to arrunge for artists for the coming season.—Marc Klaw is in the city doing the advance work for Fedora.—Treasurer Will Fennessy, of the People's, is rapidly recovering, and will be on duty about May 1.—George Lochman, the flutest of Havlin's orchestra, committed matrimony, 17th. The foyer of the Grand Opera House is now graced with a life-sized bronze statue of Henry Dixey as Adonis which attracts considerable attention.—Manager R. E. J. Miles has been ill for several days and confined to his residence. He disclaims any intention of removing permanently to New York City.—The frequency of such rumor invariably following Robert's visit to the metropolis lends color to the supposition that the awful disclosure, which chills the hearts of Cincinnatians, follows the quiet discussion of a bottle or two of "Cordon Ro

CHICAGO.

CHICAGO.

The theatres this week have been given up to old attractions, with the exception of Hooley's and the Standard. A Midnight Marriage, at the former house, has not met with the success its merits deserve. It is a romatic melodrama of the kind made popular years ago by The Duke's Motto and kindred pieces, and has many stirring scenes in it, where dashing knights drew swords, and defend their lady from the villain. William Redmond, a capital actor of the old school, play's the Count de Langlet with grace and vigor, and Mrs. Barry made a favorable impression in the part of Hortense. The co. in support is poor. This week A Bunch of Keys with Charles Bowser in the principal part.

Lotta, the sprightly-and vivacious favorite of two decades of theatre-goers, has filled McVicker's Theatre with delighted audiences. She has apparently taken a renewed supply of vitality, with which to cut up her capers, and looks and acts like a sixteen-year-old on a lark. Her voice is stronger and clearer than when last

heard here, some two years ago, and her dancing is as original as ever. The co. is mediocre with two exceptions—Frederel and J. H. Stuart, both of whom Lotts secured abroad. Musette has been the attraction all the week. The little Detective will be played for three nights, and Nitouche the remainder of the week. It is probable that the latter piece will constitute a third week's bill.

Charles B. Welles played Victor Durand in the play of the past week. He is a young actor of considerable possible the past week. He is a young actor of considerable possible the past week. He is a young actor of considerable to be impressive. Sophie Eyre renewed her previous success in the part of Ruth Favart, and the balance of the co. were also good in their respective parts. This week Frank Mayo will appear in his popular backwoods drama, Davy Crockett, and also as Badger in The Streets of New York. Haverly's European and American Mastodon Minstrels, soth.

John T. Hinds has met with fair appreciation at the Olympic in his Irish drams, Bells o' Shandon. His acting is pleasing, and is more natural than others who essay Irish parts and make more money. This week, Rentz-Santley troupe.

E. H. Sothern is not much of a comedian yet. He is artificial and rather wooden in his methods. He has apprared at the Standard in Three Wives to One Husband, a one-act farce drawn out into three. There is absolutely no excuse for the third act except the paltry one of introducing the scheme of hanging a variety of fruit on a withered tree by an avaricious old farmer, in order that he may impose on some city people who want to buy a country residence. There are several flashes of genuine-comedy in the first two acts, but even they suffered by the illness of Raymond Holmes, the best actor and second comedian of the co. He had to retire from the cast entirely after the opening night. The audiences have been fair only. This week, Gus Williams in One of the Finest. Rose Eytinge, in Aunt Emily, 30th.

James O'Neill, in his popular character of Monte Cr

NEW ORLEANS

NEW ORLEANS.

The past week has been exceedingly profitable for theatrical managers, and the attractions offered have proven decidedly acceptable. Flora Moore and her fine co. have done a most excellant week's business at the Academy of Music in Bunch of Keys. The support is much superior in some respects to the last brought here by the star. J. B. Mackie makes an excellent Grimes, and the dancing of little Lena Blanche, added to her "cute" little ways, makes her quite noticeable as one of the most attractive features of the play. Of Miss Moore as Teddy and W. C. Crosbie as Snaggs, it is carcely necessary to say that they are both admirable. The entire cast is strong, and gives an enjoyable entertainment. Roland Reed pays us his second visit this season, 22d, and will produce, for the first time here, his new play, Humbug. The Private Secretary, 29th.

The Called Back co. has given us an extra week at the St. Charles Theatre, and duplicated the successful business done the previous week at the Academy of Music. The Lynwood co., led by Eben Plympton, makes its first appearance, 22d, at this house, and in turn will be followed, 30th, by a Wallack Theatre co. in Victor Durand.

The bill at the Grand Opera House during the week has been Hoey's Child of the State, performed by Kate Claxton, Charles A, Stevenson and the Union Square Theatre-co. The performances have been about acceptable but not great. Business large. The characters did not seem altogether to fit the principals of the co. This is the last tweek of Kate Claxton and C. A. Stevenson. Next week the co., will present A Celebrated Case, and for the ensuing week The Long Strike is underlined. Dickson's Sketch Club that has been playing a profitable engagement at the Grunewald Opera House for the last two weeks, presenting Editha's Burglar and Combustion substituted Muldoon's Picnic for the latter play towards the close of this, their last week. The change proved acceptable to the public and business has been very good.

Large crowds have been visiting Buffa

S. J. Wheeler and May Oline have been drawing crowded houses at Faranta's Iron Theatre in their sensational border drama. The Outlaw Prince. Robinson's Dime Museum is still in the full tide of success. Gossip: The New Orleans Lodge of Elks gave its second social session, which was also a house-warming, 18th. The new quarters of the lodge are very elegant and commodious. Formerly occupied by one of our most select clubs. Jule Keene, of Philadelphia Lodge No. 2, was the chairman of the session, and was a decided success. Among the members present who participated in the entertainment of the guests were Alexander Salvini, Jr., W. J. Constantine, George S. Robinson, of the Criled Back co., and the veteran John Kelly. The evening proved a delightful one, and the music furnished by the Mexican Typical orchestra won rounds of applause. The lodge is now strong and prosperous.—Mr. and Mrs. McAdow, father and mother of Manager McAdow, of the Bunch of Keys co., have been in the city for some time visiting the Exposition, and have been fortunate in selecting the time of their visit.—Manager Iohn M. Burke, of the Wild West Show, left the city, 21st, for the Indian Nation and the Far West. to fill the mission on which the lamented Major North started, viz.: to secure another lot of Indians for the Wild West Show to replace those now with them.—I understand that Eugene Gorman will have charge of the amusements at West End next Summer.—Frank Richmond, late of the Wild West Show, is now an appreciated member of the Union Square Theatre co., plaving at the Grand Opera House—The Mexican Typical orchestra has been giving a succession of concert matianees at Spanish Fort with success. They commenced a series of six concerts at Werlein Hall, March 33.

BALTIMORE.

BALTIMORE.

Business was rather light at Ford's Opera House last week and M. B. Curtis in Spot Cash failed to rouse theatre-goers here from their Lenten lethargy. R. L. Downing opened for the week on Monday night, in Tally-Ho, appearing to a good house for the benefit of J. T. Ford. Next, Two Johns comb.

May Blossom was given at the Academy of Music last week for the first time here. The strong acting of Georgia Cayann, loseph Wheelock and Ben Maginley brought out all the strong points of the play, and the secency was particularly pictuesque and pleasing. The setting of the last act, where the children bury the bird, was realistic in the extreme. To the average native of these parts nothing is more suggestive of the country or morely strongly associated with his idea of the rural than an old worn fence, and the panel of it seen in that act was the very climax of realism. The houses were fair.

At the Holliday Street Theatre Romany Rye closed a light week's business on Saturday night. Melodrama seems to be Josing its grip, at least co far as the uptown theatres are concered. Grau's French Opera co. opened to a very good house on Monday night in Jolie Parfumeuse. Next week, The Silver King.

Alice Oates and a co. of queer people appeared at the Monumental Theatre last week in one of the dreariest shows that has ever afflicted this town. It was called Robin Hood. A lot of scantily dressed women came on and off the stage without any apparent reason, and fired at the audience a lot of chestnuts whose old age and infirmity ought to have exempted them from being held up the ridicule of the public. Lily Clay's Adamless Eden co. opened for the week on Monday night. Next, Pat Rooney's comb.

At the Front Street Theatre the attraction for this week is Gustavus Clark's co. in New York After Dark. Next week, Ten-Mile Crossing comb.

Ah There? Nextire Abbott was in town last week paying a short visit to her father and mother. In conversation with your representative here she said that at present a play was being written for

for New York on Saturday.—Mean and Benoit, publishers of The Progressmes, have completed arrangements with Manager John W. Albaugh for the lease of the Holliday Street Theatre during the Summer. They will begin Monday, May 11, and will produce a series of light romances. Milton Slemmer is at work on the scenery, all of which will be new. It is their intention to enserge a road co.

SAN FRANCISCO.

Theatrical affairs, owing to the operatic furore, move along in a sort of jog-trot of late, the only excitement to chronicle being that of the elaborate production of Three Wives to One Hu-band, at the Balnwin, and its sudden withdrawal after an unprecedented run of three consecutive nights. Manager Hayman's policy in making this swift transformation was seriously questioned, and was a great surprise to his friends here, until it subsequently transpired that it was his right to act in the premises as he saw fit. Meantime gossip gave all sorts of explanations. Some said that it was not patronized, which is not a fact; others that it was too suggestively French, which I do not contradict; while those who had eyes and saw, with ears and heard, found no difficulty in the following conclusions, viz: The players were unsuited to the parts, as the parts were to the players, and the cast, however strong in other work, was incanable of giving action to this absurdity. Ergo, an absurdity without action is as a wagon without wheels—it can't go. Shadows of a Great City was substituted Thursday night with the same cast to larger houses than the management dared hope for, and will be continued this week, or until the opening, 23d, of Storm-Beaten.

Last night the Rankin co, began the last week of its engagement at the Bush Street Theatre with Uncle Tom's Cabin to ae excellent house in point of numbers; and for enthusiasm outranked the opening of '49. It will be continued throughout the week. Monday, 23d, the entire co, will be transferred to the Baldwin, where it will be augmented by some of the leading members of the Rankin engagement has been uniformly good throughout, and that the open has caused a much less reduction in his receipts than he had anticipated. Alamless Eden party follow at the Bush.

Magic Flute, at the Tivoli, has been sung the past week to the average Tivoli audiences. W. H. Frillman is the new comer here, and with Helen Dingeon, divided the honors all week. Last night the spectacular, A T

at the Badewin created a lavorable impression at 0 there of Revenas was produced, Madame playing the part of Thunelds, apported by the entire German co. The string of the properties of the string of the properties of the properties of the product of the properties of the properties of the product of the p Viola Dayan appeared in the potion scene from Romeo and Juliet at the Odd Fellows' celebration, 13th, and Charley Reed gave some of his specialties,—It is said Madame Fursch-Madi has engaged with Theodore Thomas to sing at forty performances the coming season for \$20,000, which is at the rate of \$100 more for each than Mapleson now tries to pay her,—'Friscan dailies report a serious all-around row in the Kate Castleton family at Nevada City, while en route home. No particulars.—Twenty-four members of an Adamless Eden co. have arrived in charge of one Armstrong.—Joseph Grismer and Phoebe Davis have engaged to play three or four weeks with Manager H. W. McDowell at his Oakland theatre. Their business manager, Louis Morganstern, has recently brought them home from the longest coast tour ever made by any party, and after the present season at Oakland will continue the tour through central and southern California, thus completing a trip of nearly one year, with but one week lost during the entire time.—'Dear Mr. Reed: Many thanks for the box you so kindly sent me. I was so thoroughly amused at your clever entertainment, that I passed a most agreeable evening. If I can spare the time, I will go again before leaving San Francisco. Faithfully yours, Adeline Patti."—Etelka Gerster is an honorary member of the Hungarian Society, and at a meeting last week the diva was toasted with a bumper, and a copy of the proceedings engrossed and mailed to her.—Regarding Harry Gates and Hattie Moore, report says their negotiations for the coming season at the Portland Casino have fallen through, that they have closed with the Ford Opera co. for an engagement of sixteen weeks at St. Louis, beginning June 6 next.—Poxt week closes the present season at the Standard, and the entire co. will go for a northern tour of from four to six weeks. Week of 30th the house will be closed for repairs, then opened April 6 by Alma Stuart Stanley and her own musical comedy co., under the management of Mr. De Garmo. While in this connection I am pleased

ST. LOUIS.

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Pope's Theatre (Charles R. Pope, manager): Fantasma did a fine week's business, and exceeded in every way anything of the kind ever done here. The actors and pantomimists were clever, and the tricks worked smoothly. Victor Durand, 22d.

Standard Theatre (W. H. Smith, manager): Heege's Bad Boy did an enormous business all the week at panic prices. Egbert's Come dy co., 22d

Olympic Theatre (Charles A. Spalding, manager): Edna Carey, in The Planter's Wife, played to a good week's business. Second engagement here this season. Robson and Crane opened 22d.

People Theatre (W. C. Mitchell, manager): The

Salsbury Troubadours, in Three of a Kind, gave their lively variety to good houses at the Euclid. Fanny Davenport, in Fedora, opened for a week, 23d; Wilbur Opera co., 30th.

Ida Siddons' co., no matter how poor the material, always draws large audiences, and their engagement at the Academy last week was no exception. Chanfrau in Kit, 56th, 27th, 28th; Rentz-Santley, 30th.

Grau's Opera co. opens the second week of their engagement at the People's, Monday. Last week they did an immense business at ten and twenty cents.

Silbon troups appeared all the week, their principal cards being their wonderful trapeze act and the extravaganza of Cupid. Business was excellent. Harry Webber, szd.
Casino (George McManus, manager); Kenvette in his zerial apecialty was a big card and businesa was good all the week. Several new people appear this week. Items: Harry Pelkus, who used to be connected with Pope's, has been in town.—Kate Davis. of the Fantasma troupe, became a great favorite here, and impressed every one thoroughly with her talents. She is a bright, handsome and intelligent woman.

CLEVELAND.

BROOKLYN.

Janauschek made her re-appearance at the Grand Opera House Monday evening in My Life to a fair audience. In My Life Mme. Janauschek is given a poor opportunity of showing her ability, although the play has been entirely re-written. The co. in support is excellent and the scenery and other effects new and realistic. During the week Mme. Janauschek will be seen in Mother and Son, Mary Stuart and the comedictta of Come Here. Love or Money follows.

The Colleen Bawn, with the Boucicaults in the principal roles, was the offering at the Park. Very fashionable audience. Dion G. and Nina Boucicaults made their first appearance on the Brooklyn boards. Some very striking scenery was displayed. Neil Burgess in Vimnext week.

We. Us & Co. played to such profitable business, at the Breoklyn Theatra about five or six weeks ago that a return date was made. It was presented for the second time at the Brooklyn Theatre. The audience was very large. Milton Nobles will be the attraction next week.

Items: The Hallen and Hart Ideal Specialty co. opened to a large house at Hyde and Behman's Theatae.—The principal members of the Milan Opera co. gave a concert at the Brooklyn Theatre on Sunday evening to twenty-five-dollar house.—The McCaull Opera co. will give three concerts at the Brooklyn Theatre on Sunday evenings in April.—Mr. Ringgold, author of A Treacherous Guest, intends reproducing the drama at the Park Theatre in April for the benefit of the Flower Fund on Decoration Day.—The annual benefit in aid of the charity fund of the Brooklyn Lodge of B. P. O. Elks will be given at the Park Theatre on Thursday afternoon, April 23.

BROOKLYN, E. D.

Novelty Theatre (Theall and Williams, managers):

CONNECTICUT.

CONNECTICUT.

NEW HAVEN.

Carll's Opera House (P. R. Carll, manager): The McCaull Opera co presented Apajune for the first time in this city, 21st and 22d with matinee. The music is bright and catchy and the text rather dull—atoned for however by the clewer impersonations of Francis Wilson, who has substituted a number of "Wilsonisms" as clever as they are entertaining. Lily Post sung very sweetly, and ably assisted by lay Taylor, responded to recalls. Will Rising one of the new recruits is very ordinary and manages to fall short each time of attaining with any degree of correctness even a moderately high, note. Ellis Ryse created a great deal of amusement in the character of Joza; nor did Genevieve Reynolds fail to come in for her share of applause. Maggie Mitchell. 8th; Barrett, 27th.

New Haven Opera House (Horace Wall, manager). The Gov'nor paid us a three days' visit, arriving 19th. The story is very filmsy indeed, bordering just near enough to the suggestive to make it lively; nothing more. George Wilson made a great hit as the old boatmau. He istalented in no mean degree. William Sevmour was well received, and his scenes with the Guv-nor were productive of much mirth. Sol Smith Russell in the title role lagked that unctiousness which characterized his Goose and Inyons performances. Every one greeted dear old Mrs. Vincent's appearance with pleasure, which speaks for itself. In fact, the co. was excellently balanced. J. W. Hague deserves special mention for his consciencious and meritorious impersonation of MacToddy, the Scotchman. Siberia for one week, commencing 33d.

Bunnell's Museum: The Sheehan-Coyne comb. did a moderately fair week's business. The co. is strong, and give a good vaudeville entertainment. Pauline Markham will fill out part of a week's engagement, beginning 33d; the Boston Ideals the rekt.

American Theatre (Press Eldridge, manager); Sid France played to rather light business. He is to be followed this week by Ellis and Moore's Scintillating Meteors.

Items: W. T. Bryant, of Bryant and

Meteors.

Items: W.T. Bryant, of Bryant and Richmond, became too ill to put in an appearance Wednesday, in came too ill to put in an appearance wednesday, in came too ill to put in an appearance wednesday in came too ill to put in an appearance wednesday. came too ill to put in an appearance Wednesday, in consequence of which his excellent sketch, entitled Imprisoned, had to be omitted from the bills. At the time of writing he is still indisposed.—A petitin to Miss Ober, of the Ideals, was in circulation for the purpose of obtaining the presentation of an opera in place of Girofle, which has been overdone in this city.

MIDDLETOWN.

McDonough Opera House (A. M. Colgrove, proprietor): Nora Lytton supported by Harry Stetson and a fair co. Evans in Little Sunshine, 19th; Under the Gaslight, 20th; matinee Little Sunshine, 21st; evening Neck or Nothing. Big business at ten, twenty and thirty cents admission. Return 27th and 28th in Under the Gaslight.

MERIDEN.
Meriden Opera House (T. H. Delevan, manager):

The Kindergarden is without doubt one of the funniest skits ever seen here. One week (19th) of solid fun to crowded houses on Saturday aight the audience fairly went mad with applause. Lydia Yeamans as Widow Magee, Stanley Marcy as Philander, James Caffery as The Grinder and George Browning as the Widow's Mite were all approarously funny. Miss Yeamans was encored in all her songs.

DANBURY.

Opera House (C. L. Taylor, manager): Harkins' Lynwood, Lady Audiey's Secret. The Adventures and Green Bushes were presented to highly delighted audiences. Adeline Stanhope, although laboring under the disadvantage of a severe cold, was fine. W.S. Harkins, Nelson Wheatcroft, Edith Bird and the whole cowere good

were good

WILLIMANTIC.

Loomer Opera House (S. F. Loomer, proprietor):
Ideal Dramatic co., five nights, 16th and 18th to 21st
inclusive, presenting a new bill each evening. Fair
houses. The co. is a good one Mr. Huntington and
Miss Rose deserve special mention.

Miss Rose deserve special mention.

NEW BRITAIN.

Grand Opera House (John Hanna, manager): Last week, Frank Jones supported by Alice Montague and a good co., to fair business. Repertoire consisted of On the Brink, Vice and Virtue and The Black Hand. Prices, ten, twenty and thirty cents.

Items: Janitor Spears was discharged last week, and is succeeded by James Curtis.—Frank Charvat and Ullie Akerstrom attended On the Brink 17th.—J. and M. co. were obliged to omit matinee 18th on account of burst in gas main.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (John W. Albaugh, manager):
Grau's Opera co. drew good houses last week. Theo
was very pleasing, looking pretty and singing better
than when I heard her two years ago. Mile. Cecile Le
Fort made a delightful impression. Boccaccio (Wednesday matinee) gave her an opportunity to do her best.
This week, Romany Rye; next week, Rhea.
Ford's Opera House (John T. Ford. manager):
R. L. Downing drew good houses last week in Tally-Ho.
This week, The Two Johns.
Herzog's: Katherine Rogers, in Miss Multon and
Pygmalion and Galatea, this week.
Museum: John W. and Ella Ransone in Across the
Atlantic.

Museum: John W. and Elia Ransone in Across the Atlantic.

Items: Emma Thursby and her sister are visiting friends in this city.—Robert Downing played last week under most distressing circumstances. He found a young daughter in his home upon his arrival. Motherand child were doing well, but a change set in, and for days the death of the beautiful wife was hourly expected. There is now strong hopes of her recovery. Mr. Downing has the sympathy of his many friends here. Walter Dennis studied the part and was ready to go on at a moment's notice. Joaquin Miller arrived Wednesday evening and took a back seat, seeing Tally-Ho for the first time.—M. Gaillard, of Grau's Opera co., had a very romantic meeting last week with a sister whom he had not seen in many years. She went to the opera not knowing that he was in the co., and recognized him.—The Joseffy concerts were quite well attended.

GEORGIA.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Huntley's Dramatic co. has been playing to crowded houses
all last week, at reduced rates. Huntley will remain
here this week resting the 20th, when Called Back will be
produced by the Madison Square co. Lawrence Barrett
comes April 1. Eben Plympton in Lynwood and other
plays at reduced prices for the week, April 6. This co.
was booked for 11th and 12th and wanted to play at
high prices, to which Manager Johnson objected. They
now come willingly at reduced rates. Since Manager
Johnson began his cheap price system, several dime
museums have opened up in various halls to starving
business.

Items: Florence Kennedy of the Huntley party is
quite ill at a hotel here with tonsilities.—Belle Gilbert,
former Esmeralda of the Madison Square co. and James
Gilbert, who who has been spending the Winter in
Jacksonville, Fla., joined the Huntley co here.

ATLANTA.

DeGine's Opers Hunter (I. DeGine appreciate)

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor):
Lynwood co. came 16th and 17th with matinee, to only fair business.

Opera House (Glover and Perry, managers): Golden Dra natic co., 13th. 14th. First night, Bartley Campbell's Fate to only fair business. The French Spy, 14th. in which Bella Golden did some very fine acting. Her broadsword combat with Mohamed was splendid; also her Arab dance. Only fair business. Deserved much bettar.

MILLEDGEVILLE.

Opera House: Arthur Love in Uncle Daniel Perkins, 16th, was highly appreciated. Mr. Love grows in favor with us.

MACON.

Academy of Music (H. Horne, manager): Lynwood, 16th to a fair audience. The play has many strong points, which were nicely brought out, although the plot is not one to move a Southern audience.

ILLINOIS.

Depart House (Lem H. Wiley, manager): Fay Templeton Opera co, 19th and 20th, in Mascotte and Olivette. Every seat was taken both nights by highly pleased audiences. The operas were never given better in this city. Thomas Nast, 21st, to crowded house. Frank Girard's Co'd Day When We Get Left co. to good house, 23d. Gus Williams, April 1; Ristori as Queen Elizabeth, 2d; Laura Dainty in A Mountain Pink, 8th; John T. Raymond. 11th; Lawrence Barrett, May 4; Keene, May 12.

Item: Manager Wiley has given the best of satisfaction since taking the management of the Grand. He is very gentlemanly in his dealings with every one, and is undoubtedly the right man in the right place. He still manages the Peoria Parlor Party, a very successful musical co. made up of home talent.

ical co. made up of home talent.

QUINCY.

Opera House (P. A. Marks, manager): Her Atonement, 16th, 17th, before very poor audiences.

ment, 16th, 17th, before very poor audiences.

ROCKFORD.

Opera House (C. C. Jones, manager): Evans and Hoey's Meteors in A Parlor Match to a good house seth. Evans and Hoey are very clever comedians, and highly pleased the audience. Jennie Yeamans is a bright little soubrette and acts her part finely. Mattie Ferguson did well. The Charlotte Thompson co. presented Nell Gwynne to a small house 18th. The play was well received; deserved a better house.

Item; Manager Jones, wife and daughter are in New Orleans for a brief season.

GALESBURG.

Opera House (F. B. Kirch, manager): Her Atonement, under the management of Chapman and Sellers, was presented 18th to an overflowing house, giving excellent satisfaction. Company C. Galesburg Zouaves, took part in the performance. The scenery was fine, as was also the music. Gus Williams' Captain Mishler and Ford's Opera co. have cancelled on account of change in routes.

Change in routes.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager):
Her Atonement formed the strraction for 11th and 12th
and had fair houses. Is the Editor In? a comedy with
a musical programme, by home talent, was presented
16th, Peck's Bad Boy, by Atkinson's co., was played
to a good house 18th. A Cold Day, 27th; Gus Williams,
April 2; Chanfrau as Kit, 11th; Flora Moore's Bunch
of Keys co., 14th.

INDIANA.

INDIANA.

INDIANAPOLIS.

Learning that Girard's Cold Day co. was booked for 16th, 17th and 18th, the Signal Service hung out the cold-wave signal; and for once the signal service may be credited with a proper prognostication. It was all but "getting left" that they got here. I am surprised that Mr. Arthur allowed such an incompetent co. to handle his play. Of itself there is naught, but a wacuum, but it may be made an excellent vehicle for specialty work. The co. embraced no very good artists, and the numerous changes were for the better; they could not have been for the worse. None deserve special mention. The performances were given for the benefit of the Emmet Guards, and fair audiences attended on that account. Robson and Crane benefited the Indianapolis Light lafantry, 19th, 20th and 21st. Good business. May Henry was well received by her Indianapolis friends, and a material improvement was noticed in her art. Barlow-Wilson Minstrels, 26th; Rhea, 27th and 28th, At English's, Thomas Nast. who has made a great reputation for political caricatures, appeared with Walter Pelham one night only, 19th. The house was crowded, but what the audience expected—political caricatures—was almost entirely lacking. Closed 20th and 21st. Hollywood Children, in opera, week of 21d; Amy Gordon Opera co., 30th, week.

Museum: A very good bill was given all week. A glaace in the private office Saturday night reminded one of the treasury vaults, as piles of dimes, nickles and quarters footed up into the hundreds of dollars for the performances.

Zoo: A relay of blood-and-thunder in the persons of the Leonge of the performances.

performances.

Zoo: A relay of blood-and-thunder in the persons of the Leonzo Brothers in Planter's Wife. This week the Brothers in Hunter's Dogs and Delmonte, the Outlaw a double bill.

Elbow Shots: Samuel Cor. Doris' left bower, is in the city.—It is said that C. G. Craig, leading man with Charlotte Thompson, was used as a mop by one of Bird's Transfer employes.—Joseph Arthur, who came here

from New York to begin a revision of Cold Day when We Get Left, brought with him Marie Hunter and Annie Boyd, who have been assigned parts in the skit. —John Kice joins the Girard Cold Day co. at Decatur, III.—All of Doris' animals that have been quartered for the Winter at the Zoo have been removed to the Exposition building.—Iosie Batchelor, who had been announced for this week at the Museum, wired at the eleventh hour that she could not get here.—Fred. Felton, for several months stage manager at the Zoo, went to Pittsburg last Thursday to join the Rhinehart Opera co. (I uvenile).—The local lodge B. P. O. E. now have a social every alternate Sunday night. The lodge is in a very prosperous condition. The initials above recall a very amusing error made a short time ago. An unsophisticated youth, seeing the initials, traced through a railroad guide and map in order to find where the "Baltimore, Pacific, Ohio and Eastern" road ran to.—Letter just received from Frank L. Bixby says: "I have just completed arrangements with Mr. Couldock for next season, and will star him in Willow Copes, supported by Mr. and Mrs. Charles Walcott, A. S. Lipman and a strong co.—The Robson and Crane party had a close call for their Indianapolis date. Leaving Buffalo after the performance for Indianapolis, their next stop, they were unavoidably started one hour and firema of a box for the performance, they made up one hour and arrived here at 6.20. The curtain went up promptly at eight.—The orchestra at Dickson's have at last adopted the Eastera custom in having a cornet solo, the soloist standing. The "Black Mantles" was excellently rendered last Friday night.—The police powers that were taken from Sam Garber, special at the museum, by a blased Police Board, have been restored. Garber is an efficient officer.—Charles and Jennie Welsh fill in week plased police Board, have been restored. Garber is an efficient officer.—Charles and Jennie Welsh fill in week of 23d at Danville, Ill., in answer to a wire.—Rumor says that Dudie Maguire (Mrs

MUNCIE.

Wyser's Opera House (H. R. Wyser, manager): The Strategists were here 11th and 12th, to fair business first night and very light the second.

first night and very light the second.

LAFAYETTE.

Grand Opera House (F. B. Caldwell, manager):
The Ideal Minstrels and amateur home organization
gave two eruditable performances to large houses, ióth
and 17th. James Riley's Fun on the Bristol co. appeared to ten, twenty and thirty cents. Their manager
tells me they have held out until the present time at
regular prices. The troupe is a very good one and
deserved regular prices. Lafayette is very lively with
her Opera House and competing skating-rinks just at
present. We already have four rinks, with a fifth almost completed. Muldoon's Picnic, week of 33d, at ten
cents all over the house.

VINCENNES.

cents all over the house.

VINCENNES.

Green's Opera House (Frank Green, manager):
James Reilly's Widow and Fun on the Bristol co., 16th, 17th and 18th, giving excellent performances to very large houses. Three Wives to One Husband, 27th.

Items: Crawford's Humpty-Dumpty co. was booked for this city 18th, but failed to materialize. H. G. Estas, representing himself as the advance agent, went to all the newspaper offices here and got printing and advertising and gave orders on the treasurer of the co. Estas also "beat" his way in several surrounding towns, advertising liberally in all the papers.—A co. sailing under the title of the Two-Star Alliance co. is playing the surrounding towns in Hazel Kirke, Esmeralda, White Slave. Banker's Daughter, etc.

WABASH.

WABASH.
Harter's Opera House (Alfred J. Harter, manager):
The Richardson Dramatic co, soth and sist, presenting
Bachelors and Danites to good houses. The orchestra,
under the leadership of Mr. Hackleman, is the leading
feature of the co.

IOWA.

CEDAR RAPIDS.

Greene's Opera House (C. G. Greene, manager):
The 18th, 19th, Shiloh, or The Spy of Vicksburg, was presented here under the auspices of the T. Z. Cook Dramatic Corps of the G. A. R. Post. The play is a good one and is artistically represented by Rose and Edmund Lisle. Company C. I. N. G., appeared to advantage in tactics, commanded Captain George Greene, during the play. Small houses.

Edmund Lisle. Company C, I. N. G., appeared to advantage in tactics, commanded Captain George Greene, during the play. Small houses.

KEOKUK.

Keokuk Opera House (Harrison Tucker, manager): A Hoop of Gold, with Beatrice Lieb as Ruth Bullion, and Walter Lennox as Sammy Weatherwick, came 17th to discouragingly light business. The property-man essayed the role of Henry Bullion and succeeded in queering the entire performance. Baylies and Kennedy's Bright Lights began a four nights' engagement 18th, presenting a first-class variety performance to a large audience at twenty-five, fifteen and ten cent prices. Oliver D. Byron, 36th; Laura Dainty in A Mountain Pink, 31st, for the benefit of Manager Tucker, who retires from the house on that date.

MARSHALLTOWN.

Woodbury Hall (L. C. Goodwin, manager): So long a time has elapsed since there was a reflection from this particular locality, that I am loth to disturb the quiet by an oscuro patch upon the Thespian sun. A fairsized audience assembled to witness Laura E. Dainty and co. present A Mountain Pink, 16th. I have seen excruciatingly diabolical plays, but for worthless stuff this carries off the gold-headed came. Miss Dainty is an elocutionist, and never was and never will be an activess. Where she picked up the bundle of sticks she had with her is a mystery to me. Not one on the cast evinced the slightest dramatic ability. Rentfrow's Pathfinders had a date here for the 33d, but I am sorry to chronicle the disappointment of our people by the sickness of a few of the co. down in Missouri. Missouri, you know, will make most anybody sick at most any time, and they ought to have stayed away.

Item. O. D. Byron had a date for the 37th, but wrote he would come on the 25th instead; but as Fay Templeton had that date Manager Goodwin wired that he would expect the 37th filed and no other. Under the circumstances I can not say whether Byron will play here or not.

Dainty and co. in A Mountain Pink, 18th, to good business.

DUBUQUE.

Opera House (Duncan and Waller, managers): John T. Raymond in For Congress, 14th, to a large and well-pleased audierce. Congressman D. B. Henderson and some of his friends occupied a box and were highly pleased. Heywood's Minstrels occupy the house sist at reduced prices. Charlotte Thompson, in Romanoff, comes 26th. Ristori, April 1.

Item: James Seward, the stage carpenter at this house, returned to-day (20th) from New Orleans, after seeing the World's Fair and the Sunny South. Manager Duncan returns ten days later.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Lennox's Hoop of Gold co. presented their highly melodrama to an audience of good average size 18th. The scenic effects were generally very good, but the co., with a few exceptions, was of a mild and amateurish order, and the performance in consequence somewhat tame. The exceptions referred to are Walter Lennox and Beatrice Lieb, who enacted the roles assigned to them with considerable vigor and cleverness, and Marcus Moriarty, who, in his performance of the small part of the Squire, gave evidence of ability to do credit to a much better part.

Items: Manager Washburn's new orchestra, under the direction of Joseph de Langevine, is making rapid strides, and is now a factor of considerable importance in the performances.—The principal skating-rink here was closed a few days ago by the Sheriff. This will be pleasing intelligence to managers with cos. heading this way.—Every rink that is closed is an enemy put out of the way. The fever is unquestionably in its last stages in this part of the country.—Representations of Baker and Farron's smiling faces adorn the shop windows, the legend beneath announcing the advent of the Emigrants 28th.

DES MOINES.

Grand Ofera House (W. W. Moore, manager): Evans

DES MOINES.
Grand Ofera House (W. W. Moore, manager): Evans and Hoey's Meteors, in A Parlor Match, were enthusiastically received by a large audience 18th. Jennie Yeamans, as Innocent Kidd, divided the honors with Evans and Hoey. The latter's Old Hoss was inimitable, and is the hit of the piece. Baker and Farron,

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager):
A Mountain Pink, 17th, gave good satisfaction to fair business. John T. Raymond, April 9.

KANSAS.

Grand Opera House (Wood and Updegraff, managers): John T. Raymond in For Congress, 18th, to fair-sized audience. Raymond is about all there is of the play, and he ought to get a new one. Baker and Farron, 19th, in The Emigrants; good house. They are popular cards here.

Crawford's Opera House (L. M. Crawford, manager):
The Topeka Musical Society, assisted by some local musicians of note, gave an amateur concert to light house 13th. Rhea, in An American Countess, 19th Play and star have been so thoroughly reviewed by The MIRROR that it is unnecessary now to more than say that the house was diservedly large.

ATCHISON.

Price's Opera House (L. M. Crawford, manager):
The inimitable Lotta made her debut befose an Atchison audience 12th. The house was literally packed, the audience being the largest ever seen in the house Most of the audience had seen the charming little lasdy many times before and knew how they would enjoy her

brightness; but to those who had never before seen her, she was a revelation of archness. Musette, the play, is only good in the fact that it brings Lotta always on the stage. Power of Money, 18th, 19th, to small houses. Emma Leland, a well-known actress in this section, was the bright spot of the evening. Her rendition of Aunt Dorothy was really very clever.

PARSONS.

Edward's Opera House (McKim and Baird, manager): McFaddon's Uncle Tom co. to a \$200 house. The colored jubilee singers and drum corps parade were fine.

fine.

WICHITA.

Turner's Opera House (Craddock and Ask, managers):
Lennox's Hoop of Gold drew only fair houses, 11th, 12th. Deserved much better, as the piece was put on in good shape, the co. being much better than the average. Beatrice Lieb received liberal applause, as did Walter Lennox and Arthur Moulton. David R. Young, as Richard Wreach, was a true villain, and the whole co. acquitted themselves in a praiseworthy manner. Louise Sylvester appeared in A Mountain Pink, 16th, before a fair house. The lady had been confined to her bed for two weeks by a serious indisposition, and was not in a fit condition to appear; ut rather than disappoint her audience she went through her part, although she had to resort to narcotics in order to do so. Criticism would be out of place under the circumstances. J. C. Fenton joined the co. here.

stances. J. C. Fenton joined the co. here.

FORT SCOTT.

Opera House (W. P. Patterson, manager); Although prices were advanced, Thomas W. Keene appeared 17th in Richard III. to the largest audience of the season. Mr. Keene is probably the finest actor that ever appeared on this stage, and the audience had every reason to expect a fine performance. But they were disappointed. The piece was put on the stage in very poor shape. Carl Ahrendt, as King Henry IV. and Eugene Moore, as Duke of Buckingham, were very good. The rest of the co. acted as if it was their night off. Lizzie Evans (return), 27th; Little's World, 30th, 31st; Webb's U. S. Minstrels, April 7.

KENTUCKY.

Macauley's Theatre (John T. Macauley, proprietor):
Jacques Kruger, supported by a good co., gave Dreams
to only a fair week's business. Kruger's make-up as
the photographer is convulsing in itself, and his
business throughout is great. Hattie Richardson as
Ruby looked the part, but was lacking in the life Alice
Atherton infused into it. Bertie Coote was satisfactory
as the boy Bob, and the others of the cast added fair
support.

Atherton infused into it. Bertie Coote was satisfactory as the boy Bob, and the others of the cast added fair support.

The New Grand Theatre (J. P. Whallen, proprietor): Our Strategists attracted fair houses only. The play is the veriest trash, and the people engaged in its production about equal to the demands it makes upon them. There may be worse actors than H. B. Bell, who disported himself all over the stage as Jack Rutledge. He seemed desirious of entering into confidential relations with his audience, and informing each individual upon his personal assurance that he was very, very funny. The only thing possessing interest during the entire performance was the singing of a "Peek a-Boo" sort of a song called "Papa's Baby Boy," by the author, Will H. Bray. It should become popular. Milton Nobles in Love and Law, 23d.

Harris' Museum (P. Harris, proprietor): Queen's Evidence drew large houses to two performances a day. The steady business at this house is something wonderful. Iennie Calef, 23d

Items: Marc Klaw was in town a short time during the week. He will bring Fedora to the Masonic, April 6.—Eugene Elrod's benefit, which opened the Dreams engagement, was a success in every way.—The Secretary comes to us for the third time this season. Too much—Business Manager Friedlander will benefit shortly at the Masonic. It will be a rouser.—H. Havlin, of Cincinnati, sued Harry Jackson, of the Queen's Evidence co., on a note. 7.0, attachment was issued on Jackson's share of the Museum proceeds.—A fool got loose Friday night and wandered into Macauley's, where he made himself conspicuous by working a flash-pin with a concealed battery attachment. He so annoyed the players that he was ejected, Having some words with Walter Hine, the Dreams manager, cross warrants were issued and a pretty row has arisen from a petty affair.

MAYSVILLE.

Washington Opera House (Harry Taylor, manager):
C. A. Gardner played 16th to the largest audience that ever assembled at this house. Many were turned away, Low prices is the only reason that can be offered for the

LOUISIANA.

LOUISIANA.

SHREVEPORT.

Last week was one of slight-of-hand performances.

Professor Andrees held forth at Bogel's Hall and Professor Macallister at Tally's Opera House. Andreas did by far the best business and gave decidedly the cleverest performances. On Friday night, his last appearance, over soo were turned from the doors. The distribution of cash gifts and other prizes is what drew the crowds.

Personal: The Opera House managers are rather put out at the manner in which I handled the Abbott deception, although they are the greatest sufferers, the community losing more or less confidence in them.

maine.

Exercise off the gold-headed cane. Miss Dainty is an eloc utionist, and never was and never will be an actress. Where she picked up the bundle of sticks she had with her is a mystery to me. Not one on the cast evinced the slightest dramatic ability. Rentfrow's Pathfinders had a date here for the 23d, but I am sorry to chronicle the disappointment of our people by the sickness of a few of the co. down in Missouri. Missouri, you know, will make most anybody sick at most any time, and they ought to have stayed away.

Item. O. D. Byron had a date for the 27th, but wrote he would come on the 25th instead; but as Fay Templeton had that date Manager Goodwin wired that he would expect the 27th filled and no other. Under the circumstances I can not say whether Byron will play here or not.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): Laura Dainty and co. in A Mountain Pink, 18th, to good business.

ter attractions, this house did a good week's business, and an excellent olio was given by a goodly array of talent. The Friday night attractions are proving successful, and local artists are being given a chance for glory.

Tips: Mamie Upton was the particular star for the admiration of the Ricyclers who went in masse several

Tips: Mamie Upton was the particular star for the admiration of the Bicyclers who went in masse several evenings.—Manager Baker did a big business during his three weeks in this State, and proposes to return.—My thanks for his courteous treatment are sincere.—Steve Carey has made great improvement since his appearance with the Merriemakers.—Murphy and Murray in Our Irish Visitors are booked at the theatre for 30th and 31st.—The Floy-Crowell so. open for a week in Lewiston (Me.), 33d.—Margaret Mather plays a one night stand in Biddeford (Me.), April 11.—The Bunch of Keys co. is working this way.

BANGOR.

Opera House (Frank A. Owen, manager): Last week and this the house is closed. Denman Thompson in Josh Whitcomb April 4. Murray and Murphy in Our Irish Visitors 6th.

MASSACHUSETTS

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager). Murray and Murphy, J. M. Hill's attraction, gave us Our Irish Visitors, 17th, with small results financially at the matinee; but the evening entertainment was witnessed by an audience that would bring a smile to any manager's face. While Murray and Murphy were satisfactory, we fail to find them equal to Barry and Fay; and the same may be said in comparing of the plays. It was a pleasure to see Denman Thompson back in good old Joshua Whitcomb once more, for we havn't forgotton Love and Law, which he tried on us some two months ago. As the New England farmer, a fairly good audience, sist, enjoyed his quaint sayings and broad humor. The co. is excellent and Charles Leve's orchestra, which contains several Fail River boys and was strengthened for the occasion by several players from Boston, gave us some of the best music we have had this season, although the audience did not seem to appreciate it. Lizzie May Ulmer, sôth; Bartley Campbell's Siberia co., 30th, 31st; Margaret Mather, April 1; Harrison-Gourlay co., 3cf; The Tin Soldier, 4th; Rag Baby co., 6th.

Items: Mamie Dowd joined the Irish Visitors co. at Taunton, Mass., 16th, to play the part of Mrs. Gilhooly.—Manager Burrell will not answer any more applications for dates of cos. who play at panic prices.—John Stetson will build a theatre in Providence, opposite Low's Opera House, the coming Summer—at least so saysk an advance agent who was here the past week, and he'ought to know.—I understand that Charles Hooper, of this city, proprietor of the Pilgrim Orchestra, contemplates taking that organization on the road at the close of the Summer season on the steamer will be carried with the co.

Opera House (J. C. Omey, manager): McCaull's Opera co. in Apajune, 17th, had to contend among other things with a St. Patrick's entertainment in Liberty Hall: And consequently got badly left. The co. and opera were pronounced At by those present. Denman Thompson, 20th, also had a light house, which

tried upon a New Bedford Audience, as Old Sport tried his drugs upon his dog. If it doesn't prove fatal, it will be passed around the circuit. I think the reason Charley has his pieces brought out here is because the local critics think he can write nothing bad. He is a demnition nice fellow anyway, and as bright as they make 'em.

LYNN.

Music Hall (James F. Rock, manager): Kate Field lectured to a fair-sized house, 16th. Lizzie May Ulmer in Dad's Girl, 17th, to a large and delighted audience. The acting of this talented little lady and her excellent co. was as refreshing as a Summer shower to your weary correspondent, who has been listening for the last two months to an army of alleged vocalists, barn-stormers and bad amateurs that have invaded the field since dime museum prices have become popular. John Murray's benefit drew out a good house 19th. Mr. Murray as Peter Probity in The Chimney Corner and Pat Rooney in the farce bearing that title was very satisfactory. The support, with two exceptions, was execrable. Tony Denier's Humpty Dumpty, soth, to good business. Prices twenty five, thirty-five and fifty cents. Ravel is the funniest clown I have seen since the days of the lamented G. L. Fox. Sophie Ravel makes a sweet little Columbine.

Items: Manager Rock has been quite ill the past week; has been threatened with pneumonia. He is convalescent, however, and the Doctor says he will be about in a few days.—What remained of John Murray's co. left that worthy in the Boston and Providence depot last Friday morning while waiting for a train to Attleboro, their next stand. A refusal to pay sharies due them was, I understand, the cause. A. W. Gibson, leader of the orchestra, was left in this city without a cent, and on refusal of Murray to pay his (Gibson's board-bill, the hotel proprietor levied an attachment on his violin. Hard lines. Murray is in Boston. Leopolds, 30th, week.

CHELSEA.

CHELSEA.

Academy of Music (James B. Field, manager):
Agnes Wallace-Villa co., 17th, in Miss Multon and Pocahootas to fair business. George S. Knight and co. in
Over the Garden Wall, 18th, kept a medium sized
house in roars of laughter. George Munros as Dur
Bridget was especially funny. Matines and evening,
21st, Murray and Murphy in Our Irish Visitors to small
but appreciative audiences.
Pointers: On account of inability of local orchestra
to play the music for Villa's Burlesque of Pocahontas,
the same was rendered by Sam B. Villa' on a plano behind the scenes.—Harry Haskell, the comedian, who
died in New York, was formerly a Chelses by. He
was buried from the Unitarian Church here 17th.—Margaret Mather and co. witnessed the matines performance of Our Irish Visitors, 21st.

WORCASTER.

WORCESTER.

Theatre (Charles Wilkinson, manager): Tony Denier's Humpty Dumpty co. played to good houses 16th, 17th. Maggie Mitchell is announced for 17th and 18th and matinee. Zozo, the Magic Queen, is billed for week of 30th at panic prices.

week of 30th at panic prices.

LOWEL*.

Music Hall (Walter S. Simons, manager): Over the Garden Wall had a swell audience 16th, and the comicalities of George Knight, R. E. Graham and George Murroe were hugely reliabed.

People's Theatre (Herbert E. Webster, manager): On account of the continued apress of some of the members of the Birds of a Feather comb., the theatre had to be closed soth.

Item: Seth M. Crane, of Knight's co.; is a Lowell boy and his friends made his briet visit a pleasant one.

boy and his friends made his brief visit a pleasant one.

HAV RHILL.

Cot, manager): Floy Crowell

Dramatic co., week of 10 c, at ten, twenty and thirty
cents, played to \$1,600. 50, with a few exceptions,
poor. Miss Floy was fair successful in parts undertaken; she is quite young Special mention should be
made of the acting of Messrs. Dudley, Alles and Florencer coming: Hi Henry's Minstrels, 8th; Harrison
and Gourlay in Skipped, April 2: Boston Theatre co. in
Tin Soldier, sd.

Item: S. F. Dean, of Margaret Mather co., was at
home for a few days last week.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): McCaull's Apajunc co., 18th, had a large and delighted house, Francis Wilson scoring the biggest hit of the season in the comic opera line. The rest of the co, were good, with the exception of Florence Bell, who has been substituted for Lily Post. Two of the principal roles were cut. Tony Denier, in Humpty Dumpty, seth, had a fair house, the specialties being the best appreciated part.

Music Hall (W. D. Bradstreet, manager): Mr. and Mrs. George S. Kright, 17th, to fair house, Margaret Mather, in Honeymoon, 21st, to good house. H Henry's Minstrela, April 2; Lucier Family, 6th and week.

Henry's Minstrela, April s; Lucier Family, 6th and week.

TAUNTON.

Music Hall (A. B. White, proprietor): Murray and Murphy in Our Irish Visitors, 16th, to a good house, and kept the audience in a continual rear from their first appearance on the stage. The supporting co. was first-class in every respect. Demman Thompson as Josh Whitcomb, 19th, to a large audience.

NEWBURYPORT.

City Hall (George H. Stevens, agent): Hi Henry's Minstrela, under G. A. R management, 19th, to large business. This was their first appearance in our city, and to say that they gaave good satisfaction would be drawing it mild. The costumes of the co, were the best ever seen here. The specialities of Tom English, tecornet soles of Hil Henry, and the fine singing of Harry J. Howard deserve especial mention. Markoe's Uscle Tom's Cabin co., 1st, to a \$90 matines and a good house at night. The co. is a fair one. Whitmore and Clark's Minstrela. April sd; Tony Dester's Humpty Dumtyty co., 3d; Buch of Keys, 7th; Murray and Murphy comb., 9th; Margaret Mather, 1sth; Midnight Marriage co., 21st.

Item: Your correspondent had a chat with Harry J. Howard, of the minstrels. He is receiving very favorable press notices for his excellent rendition of his song. "Stand by your Mother, Jack." He sends regards to The Mirror.

song, "Stand by your Mother, Jack." He sends regards to THE MIRROR.

SALEM.

Mechanic Hall (N. W. Andrews and Co., managers): George Knight came Saturday to about \$150. at regular prices. Zoso came 16th, for a week, and opened to a packed house. Business was large all the week. Several noticeable changes have been made in the co. early in the week, especially the change of leaders and music on Monday night, gave a bad impression; but later performances showed considerable musical ability in the organization. Planche Curtiss, a young and very beautiful girl, makes a most attractive Queen. Mr. Carlysle, the Demon Chief, is bad, and is to be changed, I understand, this week. Mr. Traverse, as the Captain, would be good only that he has an effeminate manner, and carries an air of self-consequence which would indicate that he thought himself handsome. Judging by certain glances and side remarks while on the stage, I should judge that one of the prominent ladies of the co. thinks so too. James plays an eccentric old man exceptionally well. Mr. Mills makes a great deal out of the principal comedy part. He became a great favorite with the audience. Miss Petitite is a charming ballad singer, and for her Lullaby always received two and three encores. The ladies in the marches and choruses were pretty. The costumes reasonably good and the scenery most complete and beautiful. The Leopolds, soth, syth and seth.

MICHIGAN.

MICHIGAN.

DETROIT.

Whitney's Grand Opera House (C. E. Blanchett, In a pecuniary sense, theatrical business last week was on the boom order, and netted a goodly sum for all the attractions. The J. K. Emmet engagement was perhaps the most successful of any in peain of numbers, packed houses greeting this comedian, it even being necessary to bring the aisles into requisition. Ford's Opera co, followed Emmet in a series of fine operas, but were obliged to lower the price of admission in order to fill the theatre. At the reduced prices they were greeted by fair-sized houses, and gave satisfaction throughout. The Little Duke (Zelda Següis) was the most admirable of any of the operas presented, and was repeatedly encored. On Saturday evening Ristori brought a comparatively small audience to see her Mary Stuart and Ladv Macbeth, and all were highly delighted. Especial mention is due to Mrs. Augusta Foster and Miss Clifton. The co. arrived late, and it was nearly nine o'clock before the curtain rose, Storm-Beaten, 33d, week. Falka and Lotta, week of 30th.

Detroit Opera House (Charles A. Shaw, manager): Hoyt's Bunch of Keys had a good run and gave very satisfactory performances. The s age-setting was especially fine and well handled. Fantasma, 33d, week. Daniel Bandmann in Shakespearean roles, 30th.

White's Grand Theatre (Charles O. White, manager): The Rentz-Santley show filled the large auditorium nightly, and every part of the well-arranged programme was vociferously encored. Star comb. will draw big houses the rest of the week. Grau's English Opera co., 30th, week.

Detroit Museum: Arne Walker co. drew crowded

houses the rest of the week. Grau's English Opera co., 30th, week.

Detroit Museum: Arne Walker co. drew crowded houses again at their third engagement this season. Next week, Bertha, the Sewing Girl, will be presented, with the veteran G. A. Hough, Harry Barton and John L. Ashton in leading roles.

Squibbs: Ben Leavitt had his gold watch "lifted" at the Standish House last week. The theft was afterward traced to the porter. H. A. Foster, the modest treasurer of White's, is in luck. By the death of his uncle last week he has become heir to \$30,000. H. A. is a sensible fellow and well knows how to take care of his good fortune.—The reported marriage of John Davidson, manager of the London Opera House, is declared off, his girl having married another fellow only last week.—The rumored change in the Detroit Opera

BATTLE CREEK

traction week 16th, the Myrtle Ferms co. Jamesh Clifton and May Treast, supported by a fair co., pave neat performance. Fair to light business.

MINNEAPOLIS.

Grand Opers House (J. F. Conklis, name of the evening of Saint Patrick's Day the bone or crammed full of people to see local talent struggle with intensely patricke forms. Rovy O'Moora, and listen to inflammable speeches from promisent Irimem. The only engagement for the week of tree of matic interest was that of Madama Ristori for the sights and a matinee, and I can pleased to be able chronicle full houses at every performance. The opened with Elizabeth, 18th, and this severely histocal play was, in many respects, if not in all, the presentation given by the star. In Mary Stuart, whollowed, in the sleeping-cores from Macheth, a widefully finished but of acting, and in the least selectiful and the advanced age of Ristori, which could but detract somewhat from the beauty of the whole, in a the weak, vais, haughty saed powerful Elizabeth, left a picture in the minds of her audience that will many years after this, her last farewell. Of the arthis wonderful woman there can be no two opinio Advanced in years, with the remnant of what was on a sweet and powerful voice, she is obliged to dismore than ever on the subtle qualities of stage arthemore, a glance, the slightest motion with her, take all the power of words in the mouths of others. Of co., I need mention only Edmund Tearie, who is the best Essex I have ever seen, and whose fine demation and powerful flights of invective were often vored with applause.

Theatre Comique (W. W. Brown, proprietory this, the only variety house in town, business has on a paying basis, and the following ladies and gammen are of the co.. Thorn and Gentry, Grace Calad (not Hawthorne). Hanley Brothers, Charles Sunlin, Minnie Kaye, Oilie Suller, Latte Wattabout a dozen others whose names I haven't time mention nor you space to prist.

Item: The popular evil, as set forth by the pant the prophecy that they are epheneral to the pro

EW YORK MIRROR

of the Theatrical Managers and Dra

d every Thursday at No. 12 Union Square, by

HARRISON GREY FISKE, . . EDITOR

non is supplied to the trade by all New

NEW YORK. - -MARCH 28, 1885.

MIRROR LETTER-LIST. J. (2) George O. in Opera Co. (Mgr.) gan, Willie itgomery, H. W. teson, Jas. Lwen, Jas. L.

Church and Stage Again.

method cannot complain if the admiring

public begin to grow restive. The origi-

nal merit which has fixed attention on

such performances on the first present-

ment can scarcely be expected to relish

the iteration of the same parts under

In the first instance, it is no inconsider-

able tax upon popular patience to accept

an evening's entertainment which is in a great measure at the mercy of one man.

When the process is renewed it seems too

much like a manufacture rather than a

growth, and to correspond with the in-

dustrial machines which turn out chopped

Whatever life existed in the original

monologue has lost its personal momen-

tum and becomes merely mechanical, de-

parting further and further from dramatic

inspiration and the rightful expectancy of

This mode of getting forward theatri-

cally seems to be derived from the tandem

drivers with a showy horse on the lead

Freely we acknowledge the individual

merits of these solo performers, but it

cannot be denied that their system of

monopolizing the stage is an extreme vio-

lation of dramatic propriety. Anything

claiming to be a drama is expected to

present a picture of life with its contrasts

and collision of characters evolving a

scheme of reciprocal action and influence;

The unit actor allows no dramatic co-

operation, but takes the stage entirely to

himself, eliminating every figure that

might detract from his own importance;

whereas if he worked a true problem he

would know that number one was not

lessened but rather magnified by the addi-

The instinct of audiences has discov-

ered that the current monologue pieces

are merely decanted from one to the other,

weaker and weaker, with no substantial

change of element, unless the employ-

ment of a diluent to color the fluid and

The monopolist play system has no

doubt had its effect in deteriorating the

stage by lowering the grade of co-operat-

ing actors and devitalized the drama by

taking away its multiple character as a

call it by a new name.

mirror of life and nature,

tion and assistance of other numerals.

and his followers hackneys.

other names.

straw by the bale.

the stage.

At a recent dramatic performance of high standard in Boston there was a numerous sprinkling of ministers of the gospel in the attendance. These gentlemen, of course, belonged to sects known as liberal-i. e. Unitarian and Universalist. But their presence in the audience was an encouraging sign. Within recent years not a few orthodox pulpit declaimers have been surreptitious attendants at the Theatre; but to their credit be it said that they have selected the better class of plays for mental pabulum. At least four influential denominations give more or less sanction to the Stage-the Roman Catholic, the Protestant Episcopal, the Unitarian and the Universalist. With the two firstnamed the Theatre is taboo during Lent; and that the playhouse suffers to some extent during the penitential season is sufficient evidence that they are its patrons. The Church is not arrayed against the Theatre as in the olden time. Liberal ministers and the more intellectual actors are frequently found to be linked in close friendships, much to the dismay of the Oily Gammons of the pulpit.

During the last ten years much has been done to form a link between the Church and the Stage. The establishment of THE MIRROR as the organ of all that is good in the profession has had not a little to do with their recognition. The few managers who are its enemies are not caterers to the better-class audiences. They belong to the class who furnish amusement to the coarse and illiterate; who degrade womanhood in loud pictorial printing that borders upon indecency; who look upon the public with contempt, and as merely a fishing-ground; who are just within the pale of the law and would step beyond it if they dared; who look upon the size of an audience as the only indication of their success in the managerial field. The attitude of THE MIRROR toward these purvevors to coarseness has more than once attracted the attention of well-known clergymen, and they have commended its

course. Violent philippics from the pulpit against the Theatre are becoming rarer and rarer; and their rarity is emphasized by the attitude of the press, which treats them with quiet ridicule or indulges in strong editorial protest. Every day the Church more and more realizes that the Theatre has a mission to perform only second to its own. A wholesome drama

the clergyman averages two. If there are black sheep in the Stage fold, we see in the daily prints details of the immoralities of members of the cloth that are revolting. THE MIRROR draws the veil over both. Let us uphold the good in the Church and the Stage. The world can dispense with neither; both are important factors in guiding the people. With what can we replace them?



GRUBB.—This is a portrait of Lillie Grubb, the pretty little woman who has added much attractiveness to the performances of Adonis at the Bijou Opera House during its long run

BEECHER.-Henry Ward Beecher is lecturing in the South.

CHERIE.-Adelaide Cherie is seriously ill at the Abbotsford Hotel.

DEBELLVILLE.-Frederic DeBellville has been engaged to play in Favette.

THOMPSON.—Denman Thompson will take a trip to California in the Summer.

JARRETT.-Henry C. Jarrett sailed for Europe by the Germanic on Saturday. COGHLAN.-Eily Coghlan is meeting with

success in Walter Bentley's Love or Money. RICE.-Fanny Rice will introduce Spanish

songs and other specialties in the Skating Rink. STAFFORD.-Ada Stafford, a society woman,

will sing Hebe in Pinafore at the Standard Theatre.

Bellew.-It is reported that Lester Wallack has engaged Kyrle Bellew for leading

HILLIARD.-Harrie S. Hilliard will remain with Manager Duff for his Gilbert and Sullivan productions.

SINN.-Walter E. Sinn writes from Sandford, Fla., to friends in Brooklyn that his health is improving.

WARREN -It is said that William Warren firmly sets his face against all persuasion to reappear upon the stage.

Aronson.-Rudolph Aronson is confined to his house. The symptoms of his ailment are

HOLMES.-Raymond Holmes is ill in Indianapolis and cannot continue on the road with the Three Wives company.

BEECHER. - Owing to a very bad cold, Rosalba Beecher has had to retire from the cast of Die Fledermaus for a few nights.

GILBERT.-The presence of John Gilbert on the closing night of Ixion has been the subject of much joking among his friends.

PASTOR.-Tony Pastor received one hundred and twenty letters from old employés, congratulating him upon the success of his bene fit.

GERARD. - Florence Gerard is in London. but unable to act, having again sprained the knee which gave her so much trouble in this country.

GERRY .- President Gerry, of the S. P. C. C., is engaged in the good work of saving young girls from the evil allurements of the

LELAND. - Distinguished residents of Albany, including Governor Hill, have tendered Mrs. Charles Leland a benefit. It will take place on April o.

CHANFRAU.-Henry Chanfrau was quietly married in Pittsburg on Sunday. The bride was Miss Sadie Fulton, daughter of a wellknown hotel keeper.

O'LEARY.-Miriam O'Leary, who has been a member of the Boston Museum company for some seasons, is not re-engaged. She will probably come to New York.

DELARO.-Hattie Delaro, having closed with N. C. Goodwin, returned to her Boston home on Tuesday. She declined the comedian's offer of a re engagement.

ROBE -Annie Robe was out of the Diplomacy cast for a few nights last week, being taken suddenly ill. The part of Dora was creditably filled by Miss Measor.

ILVING .- Olivia, the adaptation of The Vicar of Wakefield by W. G. Wills, is being rehearsed by the Irving company at the Star. It is to preaches six or more sermons a week; be revived when they return to London.

MITCHELL. - Mason Mitchell left town last night to join Kate Claxton's company.

RICHMOND. -Adah Richmond arrived from New Orleans on Saturday. She will remain in

CONNER.-The veteran Edmon S. Conner was about the Square yesterday as lively as a

CIRCUS.-The circus is doing a good business, and so are theatres. And it is Lent, into the bargain.

DAVENPORT.-Fanny Davenport opened in Cleveland on Monday night to one of the most brilliant gatherings of the season.

MARLOWE.-Virginia Marlowe has been specially engaged for the Matlack combination to play Valentin in A Celebrated Case.

PAYNE. - Miss Payne, of the Irving company, was quite ill last week, but with proper care she managed to get through her duties.

FIELD .- Francis Field very acceptably filled the position of leading lady in W. E. Sheridan's company during Louise Davenport's ill-

THORNTON.-Frank Thornton is far from well, owing to an affection of the heart. He is playing his part in The Private Secretary regularly, but he suffers much.

NEVADA, -Mile. Nevada has at last effected an appearance in San Francisco. She appeared in La Sonnambula on Monday night to the largest house of the Mapleson season.

Exopus.-It is forecast that more profesionals will go to Europe this Summer than in any previous season. Rates have been cut low and special terms offered to theatrical peo-

MANTELL.-Robert B. Mantell closes with Called Back at the end of this week. He will then begin rehearsals of the title role of the new play which is to christen the Lyceum

SONNENTHAL.-Heinrich Conreid has arranged with Sonnenthal to make a four weeks' visit to America next season. He will bring his own company from Vienna, and change the play each night.

FORBES.-Norman Forbes, of the Irving company, is the American agent of an unacted play, by W. G. Wills, entitled A Little Tramp: or, Landlords and Tenants, which he is to read to Effie Ellsler to-day.

DEBUTANTES. - Two debutantes, Maude Banks, daughter of the General, and Emma Sheridan, daughter of another General, will appear in Dakolar, the opening play at the New Lyceum, on April 6.

CORELLI.--At short notice, Blanche Corelli took Little Corinne's part of Bettina, in The Mascotte, at the Academy of Music on Monday night. She played it with a Frenchy dash and naivete that highly pleased the au-

BREZEE -Lloyd Brezee, of Detroit, is coming to town this week. He expects to connect himself with metropolitan daily journalism. Mr. Brezee is a bright and facile writer, whose talents will prove valuable to the newspaper that secures them.

DALY.-Augustin Daly, to prevent theft and controversies, withholds the names of his new pieces until a few days before the date of production. In many cases even the company are left in the dark as to the title of the next piece in which they are to appear.

TEAL.—Ben Teal has been secured to put on The Old Kentucky Home for Effie Ellsler and Marc Klaw at Philadelphia in May. Afterward Mr. Teal is to visit San Francisco and take charge of a number of productions at the California Theatre. He will return here in the Fall.

HENDERSON.-Mrs. William Henderson represents the profession in a variety of charitable movements at present in progress. Mrs. Henderson will preside over a table at the fair for the saleswomen at the Metropolitan Opera House in April, and a military play from her pen will be given at the Academy in May for the benefit of the National Guard of this State.

HOYT .- Charles H. Hoyt writes in reply to several paragraphs in THE MIRROR stating that Frank Daniels would take A Rag Baby on the road next season that "A Rag Baby is the property, and will remain the property, of Tompkins, Hoyt and Thomas, and is, and will be, managed by Eugene Tompkins. Mr. Daniels is our leading comedian, and I think the best in the country; but neither he nor anybody else has or can secure A Rag Baby for next season." PERZEL.-William Perzel, manager of Marie

Prescott, has returned from a visit to the Maubury and Overton company. Mr. Perzel will immediately begin to arrange dates for Miss Prescott's starring tour next season. Several new plays by prominent authors have been submitted for consideration, and one will be selected shortly. Miss Prescott is wanted by a syndicate of Western theatrical operators to create the part of Theodora, but her friends advise against an acceptance of the offer.

REHAN. - The portrait of Ada Rehan adorns our first page this week. As leading lady of Mr. Daly's company this actress has won the favor of intelligent and discriminating playgoers the past few seasons. However judges of acting may differ in their estimate of her artistic status, there can be but one opinion in regard to her winsome manner and striking appearance. In parts requiring archness, ingenuousness, grace and naturalness, Miss

Rehan appears to best advantage. She has played emotional roles, so-called, creditably; but it is in the walk of comedy that her talents shine most brilliantly.

The Actors' Fund.

On Friday last Knowles and Morris, of the Grand Opera House, Brooklyn, sent to the Fund their check for \$50. This money represents the activity of the managers in securing memberships. On Saturday Colonel Sinn sent in'a check for \$26-thirteen memberships. In an accompanying letter the Colonel speaks of the commendable zeal of William Smith, one of his employes, in obtaining subscribers to the Fund.

Assistant Secretary Baker is going to put a railing around his desk. The more persistent callers so beset him that this measure of protection is a necessity.

The Philadelphia people, who have not up to the present done much for the Fund, are preparing for great things at the forthcoming benefit on April 9, at their Academy of Music. In a letter received by Assistant Secretary Baker it is announced that about seven companies from New York will attend it, including the Bijou, Harrigan and Hart's, Madison Square, Daly's, Tony Pastor's, and Miner's, with their orchestras. They are to leave New York at ten o'clock in the morning, arriving there about twelve. A lunch will be given them at the Continental Hotel. The performance will last until about half-past five, but the New York contingent will finish earlier. so that they can return here for their night's work. Clara Louise Kellogg, W. T. Carleton, Lillian Russell, Madame Schiller and Mark Twain will also appear, and the orchestras of Simon and Mark Hassler and W. J. Gilmore have tendered their services. Up to the present some of the most distinguished citizens have applied for seats, and it is stated that three boxes have already sold at \$100 each. The rest will be disposed of at auction. As the sum paid to needy professionals in Philadelphia from Feb. 28, 1882, until Nov. 29. 1884, is about \$1,184, and the '83 benefit only realized about \$472, it is to be hoped that the

affair will be a big success. George A. Lascelles is seriously ill at Christiansburg, Va. A telegram to the Fund rooms stated that he was helpless and without money. A chronic ailment with which the actor is afflicted has taken a serious turn. Mr. Baker at once telegraphed to have his wants attended to.

There are at present five members of the profession being cared for at St. Vincent's Hospital.

On Monday the Fund was called upon to bury Samuel Parker, who died at his home in Brooklyn of paralysis on Monday morning. Mr. Parker was about eighty years of age and the father of a well-known and numerous theatrical family.

The other day a woman called at the rooms and solicited aid. On being questioned she admitted that she had retired from the profession in 1859. Her wants were not relieved.

An Ill Wind, Etc.

The observant eye of a reporter for THE MIRROR discovered Madame Selina Dolaro walking briskly down Broadway yesterday morning with a score under her trim little arm and a winsome smile on her always amis countenance. The reporter accosted the prima donna, who replied to his query, "Yes, our rehearsals are still progressing." Lest any of THE MIRROR'S readers should not be aware of the circumstances, let it be explained that Madame Dolaro was engaged to create the leading role in The Bridge of Sighs by Messrs. Lazare and Nathal, who had in contemplation a season of opera comique at the Comedy Theatre after the run of Ixion. The sudden collapse of the latter enterprise changed the plans of the managers. They did not care to be saddled with Mr. Spader's obligations to the Gilsey estate in relation to the lease of the Comedy, and so they gave up the plan of producing The Bridge of Sighs there.

"I will not disguise the fact that I am delighted that I am not to sing in the Comedy," said Madame Dolaro to the scribe, who listened attentively, inasmuch as the lady is possessed of fine managerial judgment as well as dramatic and vocal ability. "You see there is neither money nor reputation to be made there. Nothing has ever succeeded and nothing ever will succeed in a theatre to which people will not go unless you fairly go out and pull them in. The average New York play-goer would think twice before visiting that place of amusement even if a free ticket and a diamond ring were held forth as seductive inqueements.'

"Then has the production of The Bridge of Sighs altogether fallen through?"

"By no means; it is merely postponed. I am on my way to a rehearsal at Clarendon Hall now, and our preparations are going forward rapidly. Madeleine Lucette is to sing the soprano part, by the way. Negotiations are at present pending for a first class theatre -one of the largest in the city. It is expected that arrangements will be made for a Spring and Summer season of ten or twelve weeks. several operas being available to follow The

Bridge of Sighs." "Then, so far as you are concerned, the postponement is a pleasant one?"

"Yes. You may say that I was thoroughly glad to accede to it.'

*The New York Mirror has the Largest Dramatic Circulation in America.

The Theatrical Unit.

alo of our most popular comedians we adopted the single-string

Wilkins, Wm.
Wilson, Bertha
Wood, Oliver
Watson, Kose
Watkins, Chas. A
Whalen, Michel
Woodhull, H. S.
Vard, Robert
Waldro, Minnie
Warkensteen

Alfred I



Mend him who can! The ladies call him

Dan Frohman wanted Fanny Davenport to play an engagement in San Francisco after the close of her regular tour. Miss Davenport said she would go if Frohman cared to give certain very desirable terms. Somewhat to Miss Davenport's surprise Frohman consented, the papers were signed, and the star will play at the Baldwin Theatre the last week in May and the first week in June, supported by the May Blossom company. The New York-Times on Sunday, with an obvious determination to be friendly toward the manager, even at the expense of truth, stated that the last time Miss Davenport played under Mr. Frohman's management was at the Fifth Avenue in An American Girl some four or five years ago. As a matter of fact, Mr. Frohman was neither the manager of the star nor of the theatre at the time alluded to-he was simply Colonel Haverly's business representative. Nor will Miss Davenport, as I understand it, play in 'Frisco under his management. Mr. Frohman acts in the matter as the Eastern agent of Manager Hayman, who runs the Baldwin. I am quite sure Mr. Frohman did not inspire the Times' amicable misrepresentations.

And speaking of Fedora reminds me of a correction Manager Edwin Price requests me to publish in connection with a statement made by Manager Gustave Amberg to a MIRROR reporter last week. He said that Miss Davenport would play in Fedora at the Thalia during the entire month of September. Mr. Price tells me that this information was given without authority. Phil Lehnen, of Syracuse, approached him not long ago, asserted that he had arranged to conduct a short season of English attractions in the Fall at the Thalia. and expressed a desire to book Fedora for three weeks. Mr. Price replied that he would give the matter consideration, and there it dropped. No contract has been signed and it is unlikely that Miss Davenport will be seen at Amberg's theatre.

I hear that William Winter intends devoting himself more to work of a purely literary character in future and gradually withdrawing from the journalistic field. As if to give truth to the report, there comes simultaneously an announcement that Winter will soon begin issuing a series of biographies which will not only set forth the lives of the illustrious players of our own stage and those that have visited us from foreign countries, but comprise a complete history of theatrica's in America. Among the subjects selected for biographical treatment are Edwin Forrest, Edwin Booth, Lester Wallack, Dion Boucicault, Lawrence Barrett, Joseph Jefferson, John Gilbert, William Warren, E. L. Davenport, John Brougham, Edwin Adams, Salvini, E. A. Sothern, Mary Anderson, Charlotte Cushman, Adelaide Ristori, Ellen Terry, Sara Bernhardt, Matilda Heron, Kate Bateman, Julia Dean and Helena Modjeska. While I think Mr. Winter's idea most commendable, and at the same time admitting there is no writer better qualified to fulfil the duties of dramatic historian. I must say that his fist is not altogether satisfactory. From it are omitted the names of many of our distinguished actors, and actresses both of the past and present, whose claims to attention are more pressing than those of the numerous foreigners who have been singled out. Perhaps the list will be subjected to revision. The volumes are to be published by George J. Coombes, of Seventeenth street, whose artistic edition of Winter's book on Henry Irving is destined to awaken admiration among all lovers of beautiful typography.

Mr. Irving accidentally made a point and raised a laugh in Twelfth Night at the Star Theatre the other evening in a very unexpected manner. The point was unpremeditated, the laugh irreverent, but both plainly showed how vulnerable to current humor are even the lines of the master-dramatist. It was in the scene between Malvolio, Sir Toby Belch, Fabian and Maria in the third act of the comedy. Irving, as the first-mentioned character, had to say to Sir Toby, "Do you know what you say?" He repeated the first three words with his peculiar drawl and intonation and then paused. That pause brought the Reverend Robert Spaulding's "Do you astonished, looked about to see if anything had ager. I have heard of many other acts of ence to earnestly hope that at no distant day closed carriage.

gone wrong, and then made matters worse by repeating the phrase. The second "do you k-n-o-w" evoked screams of merriment, and it was some moments before the play could proceed. When the scene finished Irving sought Bram Stoker for an explanation. When told, he was relieved from the awful suspicion that the spectators had been guying him; but he marvelled, as he unfettered his eccentric cross-gartered understandings, at the singular condition of a public which could associate Shakespeare and The Private Secretary in the

The other day I asked John Russell why, whenever he alluded to John Stetson, he called that more or less worthy exponent of manageria! skill " El Mahdi?"

"That's an easy one," answered Russell. "I have called Stetson El Mahni ever since he said the receipts of my attraction would be bigger the second than the first week-he's the the False Prophet."

I know Abe Hummel as a particularly pleasant man to meet socially, but I object to his being chosen on every possible occasion to act as theatrical orator. My good friend the Gusher (who, I am glad to say, is convalescent after a narrow escape from pneumonia) "sized up" Hummel iu this connection pretty correctly after his presentation of a fiddle to Dave Braham recently. On Sunday night he officiated for Tony Pastor in like capacity, and on Monday for Little Corinne. On this last occasion he spoke like a demagogue, and in taffying Mayor Grace and mildly abusing the S. P. C. C. and its President, he did not win the admiration of his listeners. It was not that Hummel's speech was an awkward effort, but simply that it was beneath the dignity of a member of the bar, and in extremely bad taste, to get up and harangue an audience gathered to witness a performance of The Mascotte, whether the reason thereof was one of advertisement or of genuine indignation at the treatment the little actress had received at the hands of Mr. Gerry, who, by the way, merely sought to enforce an active law. The court-room, and not the stage, is the place for a lawyer's oratorical flights. This is not Rome, and we have gone beyond the point where addresses to the populace in regard to legal decisions are considered necessary or permissi-

One often overhears amusing remarks utered by people sitting in the row of seats just behind. At the star the other night there was an overdressed, bejewelled dowager in my rear who made herself conspicuous by applying the adjective "cute" to everything and everybody she saw on the stage. The scenery was "cute," ditto the dresses, and so also was every person engaged in the performance, from Ellen Terry to the supers. The vulgar old ignoramus was in a state of transport-everything delighted her and all of it was "cute." Finally she was startled out of the use of her favorite word by the appearance of Irving on the scene. She evidently hadn't seen the English actor before. For a moment there was silence. Then I heard a strident whis-

"My! Ain't he like Dixey!" Herr Heinrich Conreid needs a rap over the knuckles. Possibly he deserves great credit for the manner in which he has boomed Sonnenthal, but the fictions he has manufactured and told to the reporters in order to procure notoriety for his star are reprehensible in the extreme. When he said that he was preparing for a performance with Booth, Sonnenthal and Clara Morris at the Metropolitan Opera House he was-well, romancing, to use a mild expression. If he thinks this bit of fabrication and the many others he indulged in clever he will find himself vastly mistaken. advise the Aronsons' to keep Conreid away from the reporters when they assume full sway at the Casino, or he may involve their plans and their reputation for reliability by his little departures beyond the limite of veracity. Shut him up somewhere to do the stage-work -for which he is fitted-and throw salt on him whenever he comes near-that's what

Tony Pastor's anniversary celebration on Sunday night at the Academy was a glorious success. The house was packed. The programme was crowded with good things. Speeches, presentations and other pleasant features added to the enjoyment of the affair and Tony was given a royal reception. This was no better than he deserved, for he is a prince of good fellows and a public and private benefactor. Very nearly everybody familiar about the theatres on both sides of the footlights was present to do the manager honor.

they'd better do.

Kate Girard died on Sunday at the Putnam House, and was privately buried from the Little Church Around the Corner on Tuesday At one time there were few more lovely or more promising juvenile actresses on our boards than Miss Girard. Of late she had been somewhat under a cloud. But her rare good qualities vere uppermost. An actor told me yesterday, while the tears stood in his eyes, how Kate Girard had one time pawned her diamonds to pay the salaries of the company he was in and to bring them back to the city k-n-o-w" into everybody's mind at once, and from the distant where they had been left one great shriek of laughter arose. Irving was stranded by a rascally and irresponsible man-

benevolence or disinterested kindness which the dead actress performed during her sadly fitful career.

Who is Responsible?

A MIRROR reporter has interviewed various people to discover who is responsible for the sudden and disgraceful closing of the Comedy Theatre. On Friday night the doors were opened and about three hundred people admitted, but the receipts did not amount to over eighty dollars. The interior was lighted up, but the entrance was dark save for the illumination of about twelve wax lights which burned dimly upon the staircase. As the curtain did not rise at the appointed hour, the audience began to lose patience. Even the employes seemed to revel in what they considered a joke. and treely informed their friends in the boxes that the orchestra were "kicking." The reporter learned that, the rent being unpaid on Thursday, the agent of the Gilsey estate had notified the management of dispossession unless the money was forthcoming the next day. A certified checque was given, and the spectre of a gas-bill rose up. One of the Gilseys is President of the gas company, and the "backers" of Ixion had given the bill little attention. The orchestra for a time refused to tune up, but were afterward induced to play an overture. Rostetter, the leader, was nonest. Part of the receipts were divided among the musicians. Then two of the comedians, Jeff D'Angelis and Fred Lennox, declined to go on. They had already left the theatre. *

The people in front became so boisterous that the stage manager went before the curtain and dismissed them. They surrounded the boxoffice and found an empty drawer, which the treasurer exposed for their benefit. This was a crushing blow to the greater number of the deadheads. A policeman cleared the entrance, James Hamilton, the treasurer, states that one Hoffman, attorney to the Spaders, collected the money from him after the house had assembled, and that is all he knows of it.

Since the establishment of the firm of Gale and Spader, the liability of J. Vanderbilt Spader has become more indistinct. He was supposed all along to "back" the firm with his wealth, but there have been numerous assignments since then, and the only persons who can be blamed are J. V. Spader, Jr., and the lawyer, Hoffman, who says he is simply the agent for the Spaders. Harry Brown, who received a cheque for \$120-which was dishonored-has since been paid the amount. Townsend Percy is absolved from blame by all, as he simply worked on a percentage. The chorus suffered most. They were dependent upon two weeks' arrears of salary to pay their

Percy says he has kept the company together and will open in Boston, at the Bijou, on

Sonnenthal's Farewell.

An immense audience assembled in the Thalia Theatre Tuesday evening to witness Herr Sonnenthal's last performance. Every seat in the house was taken, while not an inch of standing-room was unoccupied at 8.30 o'clock. It was an enthusiastic assemblage. ready and eager to display, at the slightest opportunity, their exultant friendship for the great Austrian actor. For his farewell character Herr Sonnenthal had chosen the title role in an adaptation of George Sand's "Der Marquis Von Villemer." In this charming comedy Herr Sonnenthal had abundant opportunity to display his artistic abilities. As the young spendthrift and happy-go-lucky youth who flits like a butterfly through the acts, he delighted an audience that already were in raptures over the pleasing impersonations that had gone before. There was a breeziness and a whole-souled, natural light-heartedness put into the character by the actor that few of America's comedians have yet shown themselves capable of.

Though the words of the play were atten tively listened to, as was evidenced from the hearty applause and laughter that broke out at short intervals, it was plain to be seen that the large audience were impatient for the close of the evening's entertainment so that they could give Herr Sonnenthal a hearty farewell. The curtain went down at last, and as it did there rose such cheers and bravos as have seldom been heard in any theatre. As the great actor responded to the greeting the ushers were seen making their way slowly down the aisles under burdens of floral offerings. These were placed on the stage while Herr Sonnenthal stood waiting. First was lifted up a beautiful design of the Brooklyn Bridge made of roses and surmounted by two doves, from whose bills drooped the Austrian and American colors. This was a present from Mrs. Augusta Conreid. A beautiful floral ship was the next offering, presented y Carl Herrmann and Heinrich Conreid. Then followed a number of floral wreaths, baskets lyres, etc., until the stage put on the appearance of a flower-garden.

While these gifts were being admired Herr Amberg, who had assembled on the stage the entire Thalia company, advanced and said: "It was my happy duty to welcome you on your appearance at this theatre, and it is now my unpleasant duty to bid you farewell. In doing so allow me to express the wish that you will have a pleasant journey homeward, and in behalf of myself and the entire audi-

you will again favor us with your distinguished presence. While with us you have taught us much; you have made known to us the existence and the beauty of a higher art than we have ever before been privileged to witness; and for this we thank you with all our hearts."

On finishing, Herr Amberg handed to Sonnenthal an elegant silver goblet, on which was the incription: "Ado'f Sonnenthal, als Andenken zum Ersten Gastspiel, Thalia Theatre, N. Y." Herr Conreid then presented the actor with two beautiful gold watches in handsome plush cases. The first of these, for Sonnenthal himself, had a chain and locket atached. It is of gold, with all the modern improvements. A lighthouse set in relief, in different colored shades of gold, embellishes one side, while on the other is a beautiful monogram. The other watch, which is a lady 's, s intended for Sonnenthal's daughter, and bears on the inner case a picture of the actor. It bears the inscription: "Gruss aus New York, March, 1885." On the inner case of Sonnenthal's watch are the words: "Herr Adolf, Ritter von Sonnenthal. Errinnersung an das Gastspiel, N. Y., March, 1885." A beautiful leather album, with the monogram of diamonds, pearls and rubles, was presented by the Oesterreiecher Gsellschaft, after which the Franz Deak Society, through one of its members, gave the actor a smaller album, in blue plush. A cane, presented by an admirer, had for a head an alligator, the body of which was of silver and the head of gold.

The vast audience cheered and cheered again as the actor bowed his thanks for these numerous gifts, and it was a long while before Sonnenthal could restrain his teelings enough to express his appreciation of the honor be done him. When he had recovered sufficiently he said:

"You all know the old German proverb. From the abundance of the heart the mouth speaketh,' But, although my heart is overflowing. I am unable to find words to fittingly express myself to you. There is but one word which is fully capable of revealing to you my innermost feelings, and that word is thanks! Thanks from the bottom of my heart-thanks! When I left Vienna, four weeks ago, I said to my colleagues that I did not go without trepidation, for America was a country which had seen the great artists of all lands. I came as a representative of the old Burgtheatre, which has for its principles, Simplicity, Nature, Truth. On my first night here I felt that you understood me and that our hearts went out to each other. On the second evening it was as though I had never played elsewhere—as though this were my home—that you had been my audience for years and years before. In bidding you farewell it is as though I were parting from old friends. In the hearty applause you have seen fit to bestow on my efforts I feel I have not labored in vain, and that whatever success I have gained has been gained for and really belongs to the Burgtheatre."

In conclusion, Herr Sonnenthal heartily thanked the press, both German and English, that had criticised his work with so much earnestness, honesty and true artistic feeling He also thanked Herr Amberg and Herr Conreid. The latter had hoped that he would not regret coming to New York. "No. I have not regretted it," said Herr Sonnenthal, "and I wish nothing more than that I may be able to come again next year. Preserve in your hearts good sehen!"

this speech could still be heard as a MIRROR reporter sought Herr Sonnenthal in his dress ing-room. The actor had removed his wig and false moustache, but the make-up was still on his face as he cordially welcomed the scribe and prepared to answer the questions put to him.

"Yes, I shall come back sure next year about this time," he said. "There is no doubt about it. That is, if I live, of course, I am so happy at the reception I have been given. It surpassed even my wildest dreams. Such spontaneity of enthusiasm! Such a welcome Everybody is so kind! It would be the height of ingratitude if I did not return."

"Do you not anticipate a refusal perhaps from the Emperor to allow you to come back?" "Oh, no. I do not think so. I might have stayed here longer, you know, only that it is my duty to go back. I have promised to be in Vienna again on the 6th of April, and God willing, I will be. The world laughed at the idea of my going away for fourteen days to New York. I said I should do it, and I did. I had heard so much of the stern English and American methods or styles of acting, that I was in doubt as to the sort of reception my feeble efforts would get. But on the second

What do you think of the criticisms your Hamlet drew forth?"

"The way in which my Hamlet was received both surprised and delighted me. You know the American people have seen so many great artists in that part that I did not know how my impersonation would suit them. And for that reason more than any other its success was highly gratifying to me.

An immense throng gathered at the wharf of the North German Lloyd Steamship Line in Hoboken yesterday morning on Herr Sonnenthal's departure for Germany. On the saloo tables of the steamer Ems were numerous floral tokens, exclusive of those that had already been given him. At 11.30 o'clock the great actor, accompanied by Carl Hermann and Heinrich Conreid, left the house of the latter in East Twenty-third street in a closed carriage. When the party arrived

actor that it was d the vessel steamed out actor took up a position where he waved his hand to the cheers and good until he was out of sight.

Professional Doings

-Barney McAuley's manager a

-R. L. Taffeure's compar supposed to have distanced, week in Montreal.

-Henry C. Foster, late with John

-Two of the ap West, and James Barton K lar relationship to Minist goes to Germany.

Letters to the Editor. CELIA LOGAN CLAIMS & TITLE.

THE RAPE OF THE SABINES

PROVINCIAL.

or night. He was working for the ch at the middle table, and just all the play was over. He refused the accountably because he had g

STILLWATER.

pers House (E. W. Durant, manager):
ported by Edmund Tearle and a fine co.,
ood house, notwithstanding the advance in
ches by the way, was a mistake. I doubt
experiment could be repeated with profit.

MISSOURI.

MISSOURI.

ST. JOSEPH.

cotle's Opera House (F. F. Schrader, manager):
m, 13th, 14th, in Musette and Mamzelle Nitouche.
iness large. Musette was not generally liked, but
buche gave great satisfaction and gave Lotta much
er opportunities. Co. good, especially so in Nithe. Edgar F. Girard has one of the finest base
as we have heard in many a day. John T. Rayd gave his langhable satire, For Congress, 17th, and
the same John T. Raymond that we are always
sed to welcome. Business good. Thomas W.
te in Richard III., 18th. Business large. Keene
elf was very good and support generally good.
Attonement, 17th, 18th; Parlor Match, April 1; Gus
imm, 4th; W. E. Sheridan, 6th, 7th; Dickson's
ch Club, 14th, 15th; J. K. Emmet, 17th; W. J.
ian, 25d.

a, sed.

KANSAS CITY.

a's Opera House (M. H. Hudson, manager): The
of Money to small houses 13th, 14th, Mile. Rhea
American Countess 16th. The play was not rewith much enthusiasm; but Tuesday night, in
formance of Arcadia, the whole co, showed to
an advantage. It is a matter of regret that Arwan not selected as the opening piece, as no
it would have insured larger attendance throughsengagement. Warge of Siz comb., 56th, 37th,
Parlor Match, And 2, 3, 4.

a Opera House (Engrion F. Crale, manager):
of Gold, 15th, 16th, 25 (air houses. Baker and
in The Emigrate, 15th, 17th, 18th, change enent with Marg Miler. Well pleased managed
desch performance, and it was very evident that
magrants had set been forgotten, although abrovers.

at is

(ERSEY

NEWARK.

th. ine (Fred. Waldmann, mana-nedy co. and the Horsesho thrary Hall, probably the clay. It is a favorite the city. It is a favorite and Coleman propose giver a day. Matlock's Celebrated his week. The prices are ten and fifteen

PLAINFIELD. Music Hall (Craig A. Marsh, manager): Carleton's Opera co. presented Fra Diavola, 17th. The house was very small, but very appreciative.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers):
Robson and Crane, in Our Bachelors and Forbidden
Fruit, 16th, 17th and 18th, played to good-sized audiences. Mestayer's We, Us & Co., which filled out the
west, struck it rather rich. Its something rare of late
to see a line at the box-office, as was the case with them.
Their collection of consense drew four packed houses.
E. F. Kendali, as Dr. Medicus, is responsible for most
of the laughter, which is continuous while he is on the
stage. If the "affinity" were eliminated from the piece or
clothed in better shape it would be an improvement. In
the Ranks all this week; Fantasma next.
Court Street Theatre G. M. Hill, manager):
Only cocupied 19th, 20th and 21st, when George C.
Min appeared in Macbeth, Hamlet, The Fool's Revenge
and Richellen. The opening night's house was good
class. Nothing this week. Kindergarden next.

The Adelphi (Joseph Lang, manager): Star Specialty
eo., week of the 16th. Business only fair. Co. ditto.
Alice Oates is warbling in Robin Hood this week.
Rems: N.;C. Goodwin will try his new piece, SkatingRink, at the Academy of Music, April 6. Its rathebearding the lion in his den to apring such a thing on
Buffalo.—Falka will be given the last three nights of
this week at Music Hall by the McCaull co.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, man-

this week at Music Hall by the McCaull co.

ROCHESTER.

Corinthian Academy of Music (P. H. Lehnen, manager): Professor Bartholomew's Equine Paradox opened to a packed house, 16th, many being turned away. Business continued large throughout the week, nearly ten thousand people witnessing the performance of this wooderful aggregation of equine beauty. The many and difficult feats executed by the horses were vociferously applauded. Horse-talk could be heard on every corner, and in the bobtail cars. The genuine merits of the show was its great advertiser, and the success met the past week will without doubt continue during the present. This house passes into the hands of Jacobs and Proctor, on the 30th, when it will be opened under the low-price rule, with Draper's U. T. C. co., one week.

week.

Grand Opera House (P. H. Lehnen, manager): In the Ranks was presented, 16th, 17th and 18th, to light houses. The co. was a good one and should have met with larger businesss. House closed this week.

Museum: Mills, Rice and Barton's Bijou Minstrels did a large business the past week. Rice and Barton are artists of merit. This week Mendelssohn Specialty co.

Casino: Murray's comb. attracted good houses last week. Present week, Davys, Manning and Drew's comb.

Thems: The attaches of the Grand and Academy have resented Arthur Leutchford, joint manager of the two means, with a fine gold-headed cane. The Newcombs, rho have been resting in this city for a week, appeared a marced concert at the Museum, sed.—John D. Mahler, manager of the Equine Paradox, we find to a most genial gentleman, courteous and obliging at the has a find of information pertaining to the mattern. The Mirror representative returns heads for courteeles.

ALBANY.

ALB

stay was so limited. The amusing Hanlous will be here softh, 17th, 18th.

Museum: The Tayleuse Dramatic co. played a successful engagement last week, as far as good business was concerned, presenting The Octoroon and Christie Johnstone. This week, Hearne's Hearts of Oak.

HARLEM.

Mt. Morris Theatre (John W. Hamilton, manager): Belasco's Stranglers of Paris was presented on Monday night to a large and well-satisfied audience. The play was superbly mounted, a full, new and elegant couplement of scenery having been gotten up by Messrs. Vail and King. Doré Davidson's Jagon was a masterly piece of week. He makes the strangler a horribly repulsive embodiment. The Blanchard of Archie Cowper was a neat conception, Etelka Wardell's Mathilde was nicely portrayed, as was the Sophie Blanchard of Libbie Noxon. The rest of the cast was common place and in some instances crude. The prompter was a conspicuous personage throughout. Next week Dan Sully and his mirth-provoking Corner Grocery.

Items: In the fourth act of the Strangler, incidental to the action of the story, Sophie has to jump into the Seine. At the Mt, Morris the jump from the bridge to high-water mark is ten feet. Sophie objected. Some one had to make the jump for her. A small boy was appealed to and a silver quarter put up as an incentive. Sophie was to stand in the wings and offer up her last prayer while the small-boy came out disquised, and lunged into the fathomless depths. "One leap and my sufferings are at an end," very pliticously came from the O. P. side. That was the small-boy's cue. He came forward, disinterestedly, took a survey of the gallery, clutched the fog end of an unfinished cigarette, gathered his skirts about him, yelled, "here goes," and disappeared in the surging stream.

Colling wood Opera House (E. B. Sweet, manager): Hewett's Minstrels, 19th, 20th, 21st and matinee, to alim business. Low prices. Fair performance on the whole. The Standard Comedy co., 30th, week booked. COHOES.

Opera House (P. J. Callan, manager): Nobody's Claim, 17th,

whole. The Standard Comedy co., 30th, week booked. COHOES.

Opera House (P. J. Callan, manager): Nobody's Claim, 17th, 18th, to light business. Frank Evans opened, 23d, for a season of four nights, at twenty-five thirty-five and fifty cents. Manager Jacobs takes the house for six weeks, beginning April 6, with Muggs' Landing the opening attraction.

bouse for six weeks, beginning April 6, with Muggs' Landing the opening attraction.

SARATOGA SPRINGS.
Fun on the Bristol, four performances last week, to large and delighted audiences, the general veritive being that it was the best comb. that has been for many weeks. Prices, ten, twenty and thirty cents. The question was asked in my hearing, over and over again, "How do they give such an excellent entertainment for the money?" Mand Giroux, who was married to Frank Tannehill on the 7th; Bessie Cottrill, Maud Goodwin and Louise Arnot were enthusiastically received, and aang and acted to perfection. They were more than ably sustained by Warren, Crandall. Richards and Hawley. Robert Harold, Jr., was ill here, and E. D. Tannehill had to take his place. The evening of the 17th—St. Patrick's Day—the Amity Club, a social organization here, entertained the co., and a most enjoyable time was had with song, anecdotes, recitations, etc. One of the most pleasant features of the evening was the playing of James P. Locke—a nephew of Petroleum Nasby—who played to B flat cornets at the same time, giving both soprano and alto. He wos enthusiastic applause during the performances of Fun on the Bristol. The co, made many friends here, being invited to the Toboggan Slide, an honor accorded this Winter solely to them.

AUBURN.

Opers House (A. Skinner, rozorietor): Hill's People's

Opera House (A. Skinner, proprietor): Hill's People's Theatre began a three weeks engagement, 16th, and bave been doing a poor business.

Academy of Music (E. J. Matson, manager): The Standard Opera co. sang Olivette, 18th, to a very large audience. Co. good

UTICA.

Utica Opera House (Theodore L. Yates, manager):
Muggs' Landing gave four entertainments to crowded houses, 19th, 20th and 2:st. California Minstrels, 26th, 27th and 28th.
City Opera House: Lang's Comedy Comique last week to fair business, Skiff and Gaylord's Novelty co., 23d, week.

LOCKPORT.

Hodge Opera House (]. H. Staats, manager): The Wellesley-Sterling co. finished their first wisk wisk to fair business. The co. is nothing above the average at museum prices. Remain this week. Lilly Clay's co., 18th. in An Adamless Eden, to splendid business.

r8th. in An Adamless Eden, to splendid business.

TROY.

Griswold Opera House S. M. Hickey manager):
Bandmann's revival of The Corsican Brothers, given during the second and last week of his engagement, was in every way worthy of the play, and calls for more than passing mention. Both Mr. Bandmann and Mr. Hickey made elaborate preparations for the play, and the audiences which were not large, seemed greatly pleased Mr. Bandmann appeared as the Brothers, and was ably supported by David Hanchett, J. A. Mahoney, Louise Beaudet and Adelaide Fitz Allen, the latter lady being especially well received. For the current week Jacobs and Proctor take possession of this house, opening with Frances Bishop and Alf. McDowell, who will present Muggs' L anding for the first time in Troy.

OLEAN.

Muggs' L anding for the first time in Troy.

OLEAN.

Opera House (Wagner and Rees, managers): Galley Slave, ztst, to light business.

Item. Will Rockwood, who for some time past has been one of the attaches of the Opera House, left this city Thursday for Frenchtown, N. J., where he joins Frank Robins' Circus.

KINGSTON.

Music Hall (Dubois and Nichols, managers): Burgess, Collom and Welch's Minstrels, 19th, 20th, 21st, to small houses. Fair performances. Welch did remarkably well in his special ties.

SalaMANCA.

Opera House (Hudson Ansley, manager): George C.
Mila, supported by Adele Payne and a capable co., presented Hamlet to a small but appreciative audience.
While perhaps Mr. Mila cannot be called great, still he is good as Hamlet. Adele Payne, as Ophelia, was very secreptable.

ONEIDA.

Oneida Opera House (M. Cavana, manager); Califoraia Minstrels, 18th, at low prices and crowded house, giving first-class satisfaction. People's Standard Opera co. opened, 19th, at same prices for three nights, to fair business, giving good satisfaction.

NORWICH.

Breese's Opera House (William Breese, proprietor)
Muggs' Landing was played for the second time here
18th, and drew a fall house. Lang's Comedy co.. weel

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager):
A co. headed by E. J. Buckley appeared the last three nights of the week in In the Ranks. On the first night a very large audience was present, but after that the houses was small. Mr. Buckley who takes the leading character of Ned is a fair actor, but not equal to the requirements of the part. Mr. Kilday as Gidson Black, acted the villain in the most conventional manner. Perkins D. Fisher, as Joe, sustained his part well. None of the ladies did especially good. I consider it one of the worst of Sims' poor plays and depends entirely for its success on scenic effects. This part of the bill was without doubt superior to anything ever exhibited on a Syracuse stage. The only attraction for this week will be the Thompson Opera co., who produce Beggar Student, 37th and 88th.

Museum: Bobby Newcomb's co. will hold the boards this week.

CANTON.

Schaefer's Opera House (Louis Schaefer, manager):
Draper's U. T. C. co. appeared 12th and 17th, and drew
two packed houses at ten and twenty cents. W. J.
Scanlan made his first appearance in Canton, 30th, before a large and well-pleased audience. Mr. Scanlan is
a clever actor and vocalist, and so delighted the audience with his singing that when the curtain dropped
upon the last act nothing would satisfy but his reappearance. The support is good, particularly Miss Loduski Young as Andrea. When Bella Moore made her
first ayy-arance in Canton, last December, she created
so favorable an impression, upon our theatre-goers that
Manager Schaefer at once solicited a return date, and
was rewarded for his efforts by a return visit by Miss
Moore and co., sist. The house was filled with an intelligent audience, which showed its appreciation by
calling che star before the curtain at the end of every
act. The co. is strong, and the respective parts well
sustained. Ford's Opera co., 36th.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager):
Storm-Beaten, with an exceptionally fine cast and
scenery that was exceptionally grand, drew good houses,
16th, 17th, 18th. Ada Gray, 30th and 21st, in East
Lynne, had slim houses. However, be it to the co.'s
credit, the piece was presented with the same care and
detail as if the house had been crowded.

The Grand (Larry H. Reist, manager): Barlow-

DAYTON.

The Grand (Larry H. Reist, manager): Barlow-Wilson's Minstrels played a return engagement, 16th, to good business. The co. and programme were the same as on their former visit; nevertheless, it was highly appreciated. It would have been more so had the bill been slightly changed. Prof. Carpenier closed a fairly successful week's engagement, 2nd. The Professor is well known here and his exhibitions in mesmerism are generally well attended.

MOUNT WERNAGE.

generally well attended.

MOUNT VERNON.

Woodward's Opera House (L. G. Hunt, manager):
The Wilbur Dramatic co. presented Risen from the
Ashes 16th, and East Lynne 17th, to a large audience,

Item: J. M. Shelby, property man of the Wilbur co., had the box-office receipts attached, 17th, for \$19 (including costs, \$31), claimed as salary money due him. Trial was set for 20th, but was compromised 18th, Mr. Wilbur paying costs and giving Shelby ticket to

Prof. John Reynolds, mesmerist, opened, 16th, to a good house, and has been making things hum. Although his entertainment is a one-man show, the Professor contrives to extract as much fun out of a two-hour' performance as is furnished by many of his more pretentious rivals. Charles A. Gardner, 28th.

LIMA.

Faurot's Opera House, the handsomest in the State, has closed its doors for the remainder of the season.

Business has been very bad from the start, although the attractions, on an average, have been very good. Manager Latham seems to think that cutting down the advertising is saving money, but it seems to me that the poorer a season is the more attention should be paid to this department. In this respect he is the very opposite of his predecessor, Mr. Williams, who was an adept in the science of advertising. The house will reopen next season.

Chestnut Street Opera House (H. Wulkmier, manager): W. J. Scanlan, a promising young actor, presented Friend and Foe, 16th, to a delighted but not large house.

WASHINGTON, C. H.
Music Hall (H. b. Smith, manager): Only a Farmer's Daughter, 17th, to a fair house. The members of the co. are all good in their respective roles, especially Lillian Lewis.

XENIA.

Opera House (J. A. Hiveling, manager): Only a Farmer's Daughter was presented, 16th, to fair business, and left a very favorable impression. Esther Lyons rendition of the farmer's daughter was excelent. Lillian Lewis played the role of the adventures with a charm and finish that left nothing to be desired. Smith's Swiss Bell-ringers gave two performances, 18th and 19th, to good audiences at low prices. Very entertaining performance.

and 19th, to good audiences at low prices. Very entertaining performance.

SPRINGFIELD.

Grand Opera House (Faller Trump, manager):
A return eagagement of Jacques Kruger in the intensely comical production, Dreams, drew a good house, 14th.
Mr. Kruger and his excellent co. did the comedy in fine style, pleasing all.
Black's Opera House (Samuel Waliman, manager):
Henry Chanfrau and a good co. played Kit, the Arkansaw Traveller, to good business, 16th and 17th. Mr.
Chanfrau personates Kit very acceptably, and Messrs.
Odell Williams and Montjoy Walker as the Judge and the Major respectively, are quite clever and keep the audience in gontinuous laughter. Smith's Concert co. opened to good house, 20th. Ada Gray in East Lynne, 26th; Emma Abbott, 30th.
On the Fly: Henry Chanfrau departed for New York, 18th, on business, and Odell Williams for his home at Mechanicsburg. The rest of the co. are guests at the Arcade Hotel. Reopened at Marion, 23d.—H. Tyner, formerly of Tyner and Co., city billposters, and who has been in Louisville for about half a year, has returned to this city and again taken up the can and brush.

brush.

TIFFIN.

National Theatre (E. B. Hubbard, manager): William Stafford and Evalyn Foster in Ingomar pleased a very small but appreciative audience, 17th. The support was only fair. Ana Gray, 19th, to a large and fashionable assembly. Miss Gray, in the dual role of Lady Isabel and Madame Vine, took the house by storm. J. Clinton Hall as Archibald did some very good work.

Items: George Souders and Will Bredleman left the 22d for Cincinnati, where they will join the Robinson Circus.—Jim Griffin leaves the first of April for St. Louis to throw paste for the Cole Circus.

KENT.

Louis to throw paste for the Cole Circus.

KENT.

Opera House (W. S. Kent, manager): The Bella Moore Mountain Pink co., under the able management of W. A. Gregg, appeared 20th, to a crowded house, Miss Moore in the title role, by her splendid acting and voice, won the hearts of her audience from her first scene until the going down of the curtain on the last act, being greeted with well merited applause. The support was good.

Items: Your correspondent was shown a souvenir programme presented to each member of the above co. while playing an engagement at Erie, Pa., by Mr. W. J. Sell, the popular manager.—Cora Van Tassell co., 25th, 25th, 27th, 28th.

OREGON.

Casino Opera House (A. S. Gross, manager): Princess of Trebizonde was revived 8th to good business. Queen's Lace Handkerchief was to have its first performance in this city, 16th.

Newmarket Theate (J. P. Howe, manager): Charley Reed's Minstrels will open April 6. Nothing until then.

then. Tivoli Theatre (Richard Clinton, manager): Lan-grishe's co. continues in standard dramas to splendid business.

Item: Harry Gates and Hattie Moore have been en gaged by Manager Gross for a short season at the Casino.

PENNSYLVANIA.

PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ellsler, manager): Aimee did a very good business last week. Mam'selle was given during the entire week, with the exception of Thursday and Friday nights, when Divorçons was put on. Both plays were excelently put on, and enacted throughout admirably. Aimee's acting was a surprise to her many friends in this city. J. O. Barrows, the leading man, did some very meritorious work, and fairly divided the honors with the star. W. A. Whitecar, Frank Lamb, Newton Chisnell, Lestor Victor and Laura Wallace, all did very well. Frank Mayo, 30th. The Elks' annual benefit will take place at this house on Thursday afternoon, 36th.

Library Hall (Frederick A. Parke, manager): Dan Sully with his Corner Grocery did not do a paying busi-

Thursday afternoon, soth.

Library Hali (Frederick A. Parke, manager): Dan Sully with his Corner Grocery did not do a paying business last week. Sully is very clever, and so are a few members of his co. Lights o' London, 23d; Ford's Opera co., 30th.

Academy (H. W. Williams, manager): McIntyre and Heath's Minstrels gave a very good show last week to moderate bosiness. Ida Siddons' Burlesque co. 23d; California Specialty co., 30th.

Harris' Museum (P. Harris, manager): Joseph Keane, as Mrs. Partington, entertained very large houses last week. The prices of admission to this house are ten and twenty cents.

Gossip: The musical festivals to be given by Karl Retter at the Fifth Avenue Music Hall, May 7, 8 and 9, promise to be enjoyable affairs. Fursch-Madi, Emma Juch, Hattie J. Clapper, Max Heinrich and Theodore Thomas' entire orchestra have been engaged.—

The skating-rink craze is gradually dying out in this city.—Old suits against the late management of the Standard Theatre on the South Side are oeing revived. Creditors imagine that their claims against the concern can be collected from Charles Lundel, who figured as one of the managers, and who lately came into possession of some money left him by his mother. As Lundel was not of age when he was acting as manager it is useless to press the suits.—Advance Agent Connors of the Forepaugh Show is in town.—Lillian Spencer has written a novel which will shortly be published.—Oscar Tanner has developed considerable managerial skill in arranging the Elis' benefit.—The Martens, who come to the Academy week of 30th, are great favorites here.—Manager Williams' son, who so successfully piloted the Kernell enterprise through the country, arrived home last week.—Hurlbut and Hunting is the name of a new circus firm that will take the road.—Manager J. H. Hayerly was in town for a short time 21st.

HARRISBURG.

circus firm that will take the road.—Manager J. H. Hayerly was in town for a short time 21st.

HARRISBURG.

Opera House (H. J. Steel, manager): Ranch 10, with low prices—10, 20 and 30 cents to recommend it in a city in which it is a fixed attraction—was enabled, despite a very cold night, to pack the house almost to suffocation. Harry Meredith has enacted the dual role of the McClelland brothers so often that it has become accond nature to him, and it was, of course, done in capital style. The successor of Sid Smith (with whose name I am unacquainted) gave an intensely laughable picture of the frontier Judge. The villainous characteristics of Red Bullet was strongly and repulsively portrayed by another gentleman whose name, by reason of a lack of programmes, I am not able to give. Rest of co. fairly commendable.

Opera House (Marklev and Till, managers): The Two Johns Comedy co., 20th. The house was well filled, and to say the audience appreciated this roaring farce would but faintly express their feelings. They fairly revelled in the fun caused by Fatty Stewart and John Hart's elephantine humor. The musical element introduced in the olay may be considered an improvement; it met with applause. Harry Miner's Silver King, 25th and 26th; Notris Opera co., 30th and 31st, April 1 and 2.

SCRANTON.

SCRANTON.

Academy of Music (C. H. Lindsay, manager);
Lights o' London; 16th and 17th, to fair business. The
co. was not up to the standard.

co. was not up to the standard.

WILKESBARRE.

Music Hall (M. H. Burgunder, manager): Lights o'
London, soth and sist, to very fair business. This co.
is making two-night stands as a rule. It is not particularly strong. The acting of Frank L. Davis in the
leading role is stiff and unnatural. James L. Carhart
as Seth Preene, a North countryman, was very good.
Fannie Denham Rouse as Mrs. Jarvis was enthusiastically received. This lady has been long and favorably
known to Wilkesbarreans, in fact, since 1865-7, when
she was connected with the co. playing in old Cahoon
Hall, under the management of Frank Drew and Wil-

liam Rouse, as a comedienne. There is no greater favorite in Wilkesbarre than Fannie Rouse. Samuel Hemple, fat and jolly, as Joe Jarvis, made a decided hit. He has lost none of his activity—which, as far back as 1838 made him a leading card in the Philadelphis theatres. Mr. Hemple has some old-time and staunch friends and admirers in this rural city.

TITUSVILLE.
Academy of Music (R. W. Barnsdall, manager):
Galley Slave to a large and appreciative house, 17th.
Mr. Marston as Norcott and Mr. Dixon as Oliphant did some clever acting. So did the ladies, especially Miss Bonner.

WARREN.

Library Hall: Galley Slave, to a good house, 10th.

W. J. Dixon as Oliver Oliphant deserves especial mention. Madame Janauschek April 10. Manager Carver
deserves much praise for securing the best attractions
during past Winter, and good houses bespeak our appreciation.

READING.

Academy of Music (John D. Mishler, manager):
Frank Mayo as Davy Crockett and Tom Badger drew
good houses, 18th and 19th. The performances were well
received and liberally applauded. Lillie Hinton, 23d,

week.
Grand Opera House (George M. Miller, manager):
Draper's Uncle Tom co. gave a cheap performance, to
crowded houses, 16th and 17th. Harry Meredith, in
Ranch to played to well filled houses, 18th and 19th,
and as usual was called before the curtain after each
act. Booked April 1 and 2; Lights o' London.

ALTOONA.

Opera House (Marriott and Krieder, managers):
Haworth's Two Dans and Mirror of Ireland played to a
full house and gave their usual good performance, 17th.
Their new version with the Two Dans gave satisfaction, and is an improvement on the old. Frank Mayo
as Davy Crockett played to a very small house, 30th,
but gave a good show. The orchestra here were not acquainted with the music and consequently was somewhat
of a drawback, but Mayo is a good actor, and deserving of success. Charles A. Gardner as Karl, April 7.

ERIE.

of a drawback, but Mayo is a good actor, and deserving of success. Charles A. Gardner as Karl, April 7.

ERIE.

Opera House (William I. Sell, manager): George C. Miln, as Richelieu, surprised and delighted a fair audience 16th. His support, however, was way below par, especially so of that extensively advertised Miss Adel Payne. No matter bow good a Lady Macbeth she may make, her version of Julie de Mortimer is very poor. Her voice is scarcely audible beyond the footlights, and from her acting and stage attitudes a stranger would infer that she was a mere novice. The Baradas of John S. Lindsay was very acceptable. Tuesday, 17th, being the twelfth anniversary of the house, elaborat: arrangements were made to celebrate it. The house was profusely decorated with flowers, flags, etc., and beautiful satin souvenir programmes were given to the ladies. The electric spark, Bella Moore, appeared in A Mountain Pink, and when the curtain rose there was not an empty seat in the house. Her singing and dancing were greatly enjoyed, and she astonished all by her power as an emotional actress. This, her first appearance here, was a great success. The Hidden Cave co, have reorganized. The drama has been rewritten and other desirable changes made. A second production was given sist to a crowded house, and must certainly be called a success. A full band of Kickapoo Indians are with them, and make their scenes of Western life more natural. Dan Gallagher, as Fritz Hauntz, made a decided hit.

hit.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager):
Draper's Unele Tom's Cabin co., 20th, 21st, succeeded in drawing the usual full houses. Of all the troupes that have visited us for a long time this one should have the pancake. A worse co. and a still worse performance I have never seen on the stage of this house. The play, if presented by anything but a pack of barnstormers, is endurable, but as presented by the half dozen people who compose this co. it is worse than a farce. A few more ten-cent shows like this one, I think, will bring theatre-goers to their senses, and drive dime shows where the woodbire twineth. Mattie Vickers as Jacquine, 26th.

OILCITY.
Opera House (Kane and Tracy, managers): An excellent co., under the management of Berger and Enos, presented The Galley Slave to a large audience, 18th, giving the best of satisfaction. Mendelssohn Quintet Club, April 3.

BUTLER.

Butler Opera House (I. J. McCandless, manager):
Berger and Enos' Galley Slave, 16th, to a \$30 house.
Marjorie Bonner, as Cicele Blaine, made a very good
impression, although suffering from a severe cold. She
received two calls before the curtain. Memphis Stu-

received two calls before the curtain. Memphis Studenta, a8th, 29th.

Items: Barney McAuley's engagement here 20th was cancelled shortly after mailing my last letter.—Manager McCandless is still out of town.—There is some talk of opening an opera house at McBride City, a small oil town about four miles from Butler.—Prices of admission for Galley Slave were fifty and seventy-five cents.—There has been organized here an amateur minstrel co., managed by W. C. Thompson, one of the Opera House steckholders. They perform in Butler April 6 and 7.—The Mirror is for sale every Saturday at Heineman's book store.

WILLIAMSPORT.

WILLIAMSPORT.
Academy of Music (William G. Elliott, proprietor):
Ranch 10, 16th, 10 a good-sized and very appreciative
audience. Co. good. Ada Cumming was well received,
as she is a favorite here. People's Standard Opera co.,
24th to 28th. Low prices.

a4th to a8th. Low prices.

MEADVILLE.

Library Hall (Fred G. Andrews, manager): The Helen Desmond co. played all last week to standing-room only every night. Admission ten, twenty and thirty cents. The co. is good for the money, but the successful business was mostly the result of the excellent management of Mr. Andrews.

Item: Work on the new Opera House was begun on Monday. It is situated on Chestnut Street, near the Post Office; will be on the ground floor, and have a seating capacity of 1,100.

RHODE ISLAND.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): The first half of last week Callender's Minstrels gave a fair entertainment before small audiences. The co. as a whole was poor, although the Hyers Sisters rendered some operatic selections quite acceptably, and were heartily encored. The co is unworthy the high standard credited it. The rest of week with matinee. George S. Knight's co. in the reconstructed Over the Garden Wall. To say that every member is an artist in his or her different character is only giving them their just due. Mr. Knight, in his Dutch dialect recitations and songs; Graham, in his mimicry of several well-known stars; Crane, with his fine singing; Mrs. Knight, in songs and dances; together with Miss Fleming, Miss Newcomb, and last, but not least, George Munroe, as Our Own Bridget, with his "How! Did I Hear Yer?" form the very best comb. of its class that has been here this season. The house was very good considering the weather, which was intolerable. Boston Ideal Opera co, for Saturday night.

Providence Opera House. Bartley Campell's White Slave has held the boards for the past week, appearing before good houses, The co. includes Marie Bates and Emily Baker, who were at one time connected with the stock here. They were heartily received last night on their appearance. The piece was well mounted and hnely rendered. The real water rain storm and the floating wreck were very realistic and called forth rounds of applause. Frank Foster, as William Lacy, who deals in nothing but "houses and niggers," was excellent. Charley White's Old Joe, the negro preacher, was perfect. Ignatius O'Byrne, as Count Strain, the beat, could not be beat, The rest of the characters were in able hands. This week, Thorne's Black Flag.

Theatre Comique (Hopkins and Morrow, managers): Arrivals—Lillie Hall.

Items: The benefit to George O. Willard at the Providence last Friday afternoon was a grand success and showed in what high esteem he is held by the public as well as the profession.—Thea

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager):
Murray and Murphy, in Irish Visitors, gave a fine
show, soth, to a good house.

TENNESSEE.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Roland Reed played a return engagement of one week, commencing 16th, in his new play Humbug. While the piece has many funny situations it is not as great a go as Cheek, and not destined to become as popular. On Thursday and Friday the ever-popular Cheek to good houses. Business for week fair.

People's Theatre (Harry Walker, manager): Newpeopie: Ella Thorne Comedy co.Ed and Emma Sanford and Ida Martin business still up to the average. Items: The Elks were tendered a benefit on Tuesday, 17th, by Roland Reed. A large house was present and some \$600 realized.

NASHVILLE.

and some \$600 realized.

NASHVILLE.

Grand Opera House (J. O. Milsom, manager): Emma Abbott Opera co. presented Traviata 16th, Mignon 17th, at matinee 18th, Martha and King for a Day 18th, to very large, fashienable and highly appreciative audiences. Signor Tagliapietra sang splendidly and shared the encores with the prima donna. Misses Annandale and Bellin imade a most favorable impression, being the best operatic troupe we have had in Nashville this season. Minnie Maddern with a most excellent support

appeared in Caprice 19th, soth and 21st, to very ap cintive audiences.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): New York Ideal Opera co., 14th, in La Mascotte, with afternoon matinee of Pinafore, with very fair houses. The co. remained over 16th and presented La Mascotte to a small but appreciative audience. Harry Pepper and James H. Gilbert sing the leading roles. On the whole it is a good co. Minnie Maddern, in Caprice, 17th, to a small house on account of a deep snow. This co. is one of the best that has visited our city this season. Miss Maddern is destified to be a star of no small magnitude. She has one fault, however—she speaks too low, or too indistinctly. She was called before the curtain in every act, and always shared the knonor with some of the others.

others.

KNOXVILLE.

Staub's Opera House (Fritz Staub, manager): The New York Ideal Opera co. failed to put in an appearance 16th and 17th. Manager Staub received a telegram from Columbia, Tenn., stating that they had "quit." He is out a little for posting and other local expenses.

Remodelling: Work on the remodelling of Staub's will begin in a few weeks. Manager Staub has bought the latest improved opera chairs. The improvements will be completed before Sept. 1.

TEXAS.

AUSTIN.

Millett's Opera House (C. F. Millett, manager):
Lizzie Evans and co., 13th and 14th and matinee 14th,in
Fogg's Ferry, Maud Muller and Dew-Drop to fair
night audience. Crowded matinee. Weather very inclement.

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WACO.

Garland Opera House (J. P. Garland, m nager):
Lizzie Evans, 16th, 17th, in Fogg's Ferry and DewDrop. Matinee 17th, Maud Muller. Business fair. The
little lady made a most excellent impression and won
the hearts of her audience at each performance by her
cloverness and grace. Harry Warren also caught on
well by his neat acting and singing. Atkinson's Peck's
Bad Boy, 18th, 19th, to good business. Play well liked,
Dan Mason's skillful work as Schultz, the Grocer, winning him much applause. Frederick Warde, 26th, 27th.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Benton,
manageress): Atkinson's Comedy co., 13th and 14th,
played Peck's Bad Boy to good houses and gave general satisfaction. Fred. Warde made his third stand
here this season, 16th, 17th, 18th, appearing as Ingomor,
Shylock, Petruchio and Damon at night, and as Claude
Melnotte at the matinee 18th. Excepting the role of
Damon, these are the lightest parts we have ever seen
the traged an essay, and we think such characters fit
him better than the heavier tragic roles he usually assumes. His co. is a fair one throughout, and altogether
the performances were given in better style than the
audiences here are accustomed to seeing. The receipts
were satisfactory and the actor was pleased with his reception.

Items: After a recall Wednesday night, Mr. Warde,

were satisfactory and the actor was pleased with his reception.

Items: After a recall Wednesday night, Mr. Warde, in a fitting manner, thanked the audience for their kind reception, saying that Texas first welcomed him as a star, and though three years would elapse before his return to the State, during which time he should visit every English-speaking town on the globe, he would not forget them, but would look anxiously forward to the time when he should again have the pleasure of appearing before them.

DALLAS.

Dallas Opera House (Charles Benton, manager):
Lizzie Evans presented Fogg's Ferry, 18th, to a large
house, and Dewdrop, 10th, to a small but appreciative
audience. Owing to illness, Miss Evans did not give a
matinee.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (Caine and Clawson, managers):
Topsy Venn's Adamless Eden co., 10th, 11th, 1sth.
First night, business good, but it fell away to almost
nothing at close of engagement. Oliver Byron, 14th,
played Rags and Bones for matinee and Across the Continent at night. Good houses.

Items: The onslaught being made against the Mormons here, owing to which many of the principal men
are obliged to absent themselves from their business,
will probably cause the conference, usually held in April
—which brings many thousand people to the city—to be
held in a remote part of the territory. On this account
the scheme which Mapleson had of a large concert, in
which Patti and all should apper in the Tabernacle, has
been abandoned.—McKee Rankin has also cancelled his
three nights engagement at the Theatre, and will come
some time in midsummer.

VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): The Silver King, 16th, 17th, 18th, Week of 30th Bartley Campbell's Galley Slave and My Geraldine. Reduced prices—fifteen, twenty-five and fifty cents.

Itsms: Katherine Rogers closed a week's engagement at Mankin's Dime Museum 21st, to good business. This week Charles Guinness, with Arzena Armond as Chit, will present Fun in a Grocery Store, a version of Peck's Bad Boy.

WEST VIRGINIA.

WHEELING.

Opera House (W. S. Foose, manager): Only a Woman's Heart was presented by Newton Beers, 17th and 18th, to good business. Mr. Beers, as Roger the Tramp, played his part well, and was very much appreciated by his audiences. The support was good.

Academy of Music (Charles Shay, manager): George W. and W. J. Thompson presented For a Life, Yacup and Sentenced, to good business, last week. Memphis Minstrels, 30th, week.

WISCONSIN.

MILWAUKEE. Grand Opera House (R. L. Marsh, manager): The past has been another quiet week in the amusement ine. The house was closed first three nights of the weeks, until Thursday of, 19th, when Charlotte Thompson opened for a four nights' engagement in Nell Gwynne. Miss Thompson is a pretty and bright little lady with a fair amount of talent; but her co. is very weak. C. G. Craig, who took the part of Duke of Richmond, has a fine stage presence, and acts with spirit, but was handicapped by a severe cold. During Miss Thompson's engagement the following plays will be presented: The New Jane Eyre, East Lynne, and Romanoff. Midnight Marriage, 26th, 27th, 28th and 29th. Grand Opera Ho

be presented: The New Iane Eyre, East Lynne, and Romanoff. Midnight Marriage, 26th, 27th, 28th and 29th.

Academy Music (Jake Litt, manager): On the 10th, 20th and 21st, C. L. Griger-lectured with Milton's Paradise Lost, with panoramic illustrations of drawings by Doré. The lecture was interesting, and some of the illustrations very fine.

Items: The programme at Slensby's for the week of the 16th includes Malville and Malcolm, horizontal bars; Lilly Rust, songs and dances; George Leslie, negro act; Gorman Brothers, Irish song and dance; Ada West, vocalist; Leslie and Hall, the rival dudes; Ida Burt, character change dancer; Mattle Garland, vocalist, and Alice Jennings and Eddie O'Brien in gymnastics.—At the Dime Museum Miss Lucia Zarata, the midget, is the principal attraction, with Frazer and Harris' Magnets in the auditorium.—William Gore has been appointed general manager of the Dime Museum, as Mr. Litt intends devoting most of his time at the Academy.—John Hagarty now occupies the box-office at the Academy.—The benefit for the Academy employes did not net a very large sum.

MADISON.

MADISON.

Turner Hall (J. Van Etta, proprietor). The Elroy Comedy co. in A Celebrated Case, Two Orphans, Continuison, etc., all last week. Houses light the fore part, but increased to good toward the end. Ford Opera co., 26th; J. K. Emmet, 27th; Ristori, 31st.

CANADA.

Grand Opera House (O. B. Sheppard, manager). The week's re-engagement of Bride and Frear's Buach of Keys was fairly successful. The co. gives a very even performance. The honors are carried off by Hattie Anderson, Fred. Frear and Arthur Dunn, who appear in the roles of Teddy, Snaggs and Grimes. Jennie Dunn as Dolly, dances nicely. Shadows of a Great City open a week's engagement 23d. The piece is heavily billed. Michael Strogoff, 30th.

Montford's Museum (H. L. Montford, manager): Sawyer's Georgia Minstrels appeared week of 16th, to the usual good business at bottom prices. The co. coatains some very clever artists. Week of 23d, the Osbornes in A Laughable Surprise.

Concerts: Madame Eugenie Pappenheim, supported by Madame Carreno, pianist, and a first-class concert co., will appear, April 8, at the Horticultural Gardens Pavilion.—Clara Louise Kellogg, assisted by Agnes Huntington, the string quartette of the Buffal Philharmonic Society, will follow, 10th. Either one of these cos. will suffer, on account of the close proximity of the dates.

CHATHAM.

CHATHAM.

Grand Opera House (Peter Rutherford, manager):
Rentz-Santley Novelty co. 14th. Fair variety and poor
burlesque. Good business.
Item: The Mirror is on sale every Saturday at W. I.
Slater's book-store.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Thompson Opera co. sang Beggar Student five nights commencing 17th. This was the first presentation of the opera in Montreal. It was well received. The principals of the co. each did effective work, especially

Miss Franc Hall, whose introduced song. "Oh, Ha, Massma," caught on immensely. Chorus few in numbers and rather weak in their singing. C. H. Pyke and Louise Manfred are great favorites in Montreal. The house was crowded at each performance. Opera House: Monte Cristo proved a strong attraction week of 16th. Performance and business excel-

Royal Museum: Emma Pierce, supported by J. H. Shewell, appeared for a week, 16th, in Ten-Mile Crossang. The star was well received; but the less said about he support the better.

Queen's Hall: MacLennan the Scotch vocalist and Dancer gave one of his pleasing entertainments soth. The Tuque Blue Snowshoe Club turned out in force, Mr. MacLennan being an honorary member of the

lub.
Amateur: The Lachine Dramatic Club, presented fichael Strogoff at St. Joseph's Hall, 19th. The pergrmance was creditable and a financial success.

formance was creditable and a mancial success.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager):
Evans and Wealey's Specialty co. opened at this house, 18th, and continued to the end of the week, giving two performances daily at low prices. Florence Elmore, 26th, 27th, 28th.

Central Music Hall (J. Puke, manager): House closed all week for repairs and alterations. Sawyer's Georgia Minstrels week of 23d.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES. DRAMATIC COMPANIES.

ADA GRAY: Springfield, O., 26; Delaware, 27; Mansfield, 28; Wooster, 20.

MOUNTAIN PINK Co. (Bella Moore): Ashland, O., 26; Urbana, 27; Circleville, 28; Chillicothe, 30; Xenia, 31; Columbus, April 3. 4; Toledo, 6, 7; Pittsburg, 13, week; Baltimore, 20, week.

ADELINE STANNOFE (Lynwood): New London, Ct., 22, week; Lowell, Mass, 30, week.

A MOUNTAIN PINK Co. (Laura Dainty): Fremont, Neb., 26; Omaha, 27, 28; Peoria, Ill., April 8; Muscatine, Ia., 9.

April I.
AGNES WALLACE AND SAM B. VILLA: Norwalk, Ct., 26, 27, 28; New Haven, 50, week.
ATKINSON'S BAD BOY CO. No. 1: Denver, April 13, week.

week.

ATKINSON'S BAD BOV Co. No. 2: Houston, 25, 26;
Galveston, 27, 28; Palestine, 30; Tvler, 31; Longview, April 1; Marshall, 2; Shreveport, La., 3, 4;
Monroe, 6; Vicksburg, Miss., 7; Meridian, 8; Birmingham, Ala., 0; Pulaski, Tenn., 10; Columbia, 11.

ATKINSON'S JOLLITIES: Albany, 23, week; Troy, 30,
week.

ATKINSON'S JOLLITIES: Albany, #3, week; Troy, 30, week.

ARNÉ WALKER CO.: Buffalo, 23, week; London, Ont., 20, 31, April 1; Hamilton, 2, 3, 4; Toronto, 6, week.

BAKER AND FARRON: Des Moines, Ia., 26; Cedar Rapids, 27; Burlington, 28; Memphis, 30, week; Cincinnati, April 6, week.

BARTLEY CAMPBELL'S WHITE SLAVE CO.: Jersey City, 33, week; Paterson, April 2, 3, 4; Newark, 6, week; Philadelphia, 13, week; Baltimore, 20, week; Washington, 27, week.

BARTLEY CAMPBELL'S SIBERIA CO.: Fall River, Mass., 30, 31; Manchester, N. H.. April 1 to 4; Haverhill, Mass., 6, 7; Lawrence, 9, 10, 11; Boston, 13, two weeks; Providence, 27, week; N. Y. City, May 4, week—close.

BREGER AND ENO'S GALLEY SLAVE CO.: Binghamton.

weeks; Providence, 27, week; N. Y. City, May 4, week-close.

Berger and Eno's Galley Slave Co.: Binghamton. N. Y., 36; Port Jervis, 37.

Barry and Fay: Chicago, April 6, week.

Bunch of Keys (Frank Sanger, manager): Chicago, 32, week; St. Louis, 30, week; Kansas City, April 6, 7, 8; Lawrence, Kas., 9; Topeka, 10, 11; Denver, 13, week; Leadville, 2, 21, 22; Salida, 23; Pueblo, 24; Colorado Springs, 25; Leavenworth, Kas., 37, 28; Atchison, 30; Lincolo, Neb., 30.

Bunch of Keys (Dudley McAdow, manager): Nashville, 26, 27; Hopkinsville, Ky., 28; Elgin, Ill., April 8; Springfield, 14.

Bells o' Shandon Co.: St. Louis, 23, week; Chicago, 30, week.

30, week.
Bunch of Krys (Bride and Frear's): Montreal, 23, week;
Wontreal at: Concord, N. H.,

BUNCH OF KEYS (Bride and Frear's): Montreal, 23, week; St. Albans, Vt., 30; Montpelier, 31; Concord, N. H., April 1, 2; Nashua, 3; Lowell, Mass., 4; Lawrence, 6; Newburyport, 7; Dovr, N. H., 8; Portsmouth, 9; Lynn, Mass., 10; Beverly, 11; Chelsea, 13.

BANDMANN-BRAUDET CO.: Hamilton, Ont., 24 to 28; Detroit, March 30, two weeks.

BOSTON MUSEUM CO.: Philadelphia, 23, week.
CHARLOTTE THOMPSON: Dubuque, Ia., 26; Clinton, 27; Marion, 28; Muscatine, 30; Ottumwa, 31; Hannibal, Mo., April 2; Moberly, 4; Sedalia, 6, 7; Kansas City. 8 to 11.

Mo., April 2; Moberly, 4; Sedalia, 6, 7; Kansas City. 8 to 11.

CALLED BACK CO. (R. B. Mantell): Macon, Ga., 25, 26; Charleston, S. C., 27, 28.

CROSSEN'S BANKER'S DAUGHTER CO.: Hornellsville, N. Y., April 6; Iamestown, 7; Erie, Pa., 8; Delaware, O., 9; Xenia, 10; Dayton, 11.

C. A. GARDNER'S KARL CO.: Shelbv, O., 26; Kenton, 27; Findlay, 28; Beaver Falls, Pa., 30; Irwin, 31; Greensburg, April 1; Latrobe, 2; Uniontown, 3; Connellsville, 4; Johnstown, 6; Altoona, 7.

CARRIE SWAIN: Brooklyn, E. D., 23, week; Westfield, Mass., 31; Millord, April 1; Lawrence, 2; Meriden, Ct., 3; Bridgeport, 4.

CHARLES FOSTELLE: Columbus, O., 23, week.

Mass., 31; Millord, April 1; Lawrence, 2; Meriden, C., 3; Bridgeport, 4.:
CHARLES FOSTELLE: Columbus, O., 23, week.
CLARK'S WRINKLES CO.: Paterson, N. J., 30, week.
CORA VAN TASSELL: Ravenna, O., 23, week; Kent, 30,

week; Canton, April 6, week.
CRIMES OF LONDON Co.: Brooklyn, E. D., 23, week.
DION BOUCICAULT: Brooklyn, 23, week; Washington.
April 6, week; Baltimore, 13, week; Harlem, 20. DIXEY-RICE BURLESQUE Co: N. Y. City, Jan. 26-in-

DIXEY-RICE BURLESQUE CO: N. Y. City, Jan. 20—indefinite season.

DOWNING'S TALLY-HO CO: Baltimore, 23, week.

DRIL'S AUCTION: N. Y. City, 23, week.

DALYS' VACATION CO: Erie, Pa., 27; Hornellsville,
N. Y., 28; Elmira, 30; Binghamton, 31; Cohoes, April
1; Saratoga, 2; Rutland, Vt., 3; Burlington, 4; Montreal, 6, week.

DAN SULLY'S CONNER GROCERY: Philadelphia, 23, week;
Harlem, 30, week; Jersey City, April 6, 7, 8; Newpott, R. I., 9; Providence, 10, 11; N. Y. City, 13—indefinite season.

DICKSON'S SKRTCH CLUE: Memphis, 26, 22, 28; St. Joe.

poit, K. I., 9; Providence, 10, 11, 12, 22, 28; St. Joe, definite season.

Dickson's Sketch Club: Memphis, 26, 27, 28; St. Joe, Mo., April 14, 15.

Den Thompson: Boston, 23, two weeks.

Dapper's Uncle Tom Co.: Rochester, 30, week.

Edwin Booth: Boston, March 2, four weeks: Philadelphia, April 6, two weeks.

EGRET COMEDY Co.: St. Louis, 23, week; Atchison, Kas., 30, 31; Topeka, April 1, 2, 3; Emporia, 3, 4.

Evans and Hory: Denver, 23, week; Topeka, Kas., 30; Leavenworth, 31; St. Joe, Mo., April 1; Kansas City, 2, 3, 4; Wabash, Ind., 8; Indianapolis, 9, 10, 11; Boston, 20.

EARLE DRAMATIC Co.: Paris, Ill., 23, week; Arcola, 30,

week; Danville, April 6, week. 33, week; Arcoia, 30, week; Danville, April 6, week. Biroy Comedy Co.: Baraboo, Wis., 23, week; Reedsburg, 30, week; Sparta, April 6, week; Lacrosse, 13, week; Winona, Minn., 20, week.
FLORENCES (Mr. and Mrs.): Montrea., 23, week.
FLOY CROWELL CO: Lewiston, Me., 23, week; Biddeford, 30, week.

ford, 30, week.

FANNY DAVENPORT: Cieveland, 23, week; Cincinnati, 30, week; Lexington, Ky., April 6.
FRED. WARDE: Austin, Tex., 26, 27, 28; Brenham, 30; Columbus, 31; Lagrange, April 1; San Antonio, 6.

Columbus, 31; Lagrange, April 1; San Antonio, 6, 7, 8.

Fun on the Bristol: Lowell, Mass, 23, week; New Haven, Ct., 30, week; Paterson, N. J., April 6.

Frank Mayo: Chicago, 23, week; Pitisburg, 30, week; Buffalo, April 13, week.

Forbes Co.: Wheeling, W. Va., 23, week.

Frank Girard's Co.: Springfield, Ill., 27, 28; St. Louis, 30, week; Memphis, April 6, 7; Nashville, 9, 10, 11; New Orleans, 13, week.

Florrence Elmore Co. Hamilton, Ont., 26, 27, 28, Lockport, N. Y., 30, week.

Gus Williams (J. H. Robb, manager): Chicago, 23, week; Ottawa, 30; Davenport, Ia, 31; Peoria, Ill., April 1; Springfield, 2; St. Joe, Mo., 4.

George C. Miln: Bradford, Pa., 27, 28; Hornells-ville, N. Y., 30; Bath, 31; Port Jervis, April 4; Brooklyn, 6, week; Baltimore, 13, week; Washington, 20, Week, Mourow, N. Y. City, April 6, mash.

lyn, 6, week; Baltimore, 13, week; Washington, 20, week.

GEORGE MORTON: N. Y. City, April 6, week.

HILL'S PROPLE'S THEATRE CO.: Auburn, N. Y., 16, three weeks.

HANLONS: Albany, 26, 27, 28; Springfield, Mass., 30, 31; Holyoke, April 1: Meriden, Ct., 2; New Haven, 3, 4; Brockton, Mass., 6, 7; New Bedford, 8, 0; Fall River, 10, 11; Providence, 13, 14, 15; Woonsocket, 16; Worcester Mass., 17, 18; N. Y. City, 30, two weeks.

HENRY CHANFRAU: Cleveland, 26, 27, 28; Columbus, 30,week; Indianapolis, April 6, 7, 28; Springfield, Ill., 11, AZEL KIRKE CO.: Brooklyn, April 6, week.

HARKISON-GOURLAY CO.: Boston, 16, two weeks; Manchester, N. H., 30; Haverhill, Mass., April 1; Fall River, 2.

HENRY IRVING: N. Y. City, March 0, four weeks.

HANLONS' FANTASMA CO.: Detroit 23, week; Buffalo, 30, week.

HANLINS' FANTASMA Co.: Detroit 23, week; Buffalo, 30, week.

HERNE'S HEARTS OF OAK: Albany, 23, week; Herne's Herne's Heards of Oak: Albany, 23, week; LouisHerne's Heards Bad Boy Co.: Toledo, O., 23, week; Louisville, 30, week; Pittsburg, April 6, week.

HER ATONEMBRY Co.: Chicago, 23, week.

HER ATONEMBRY Co.: Savannah, Ga., 16, two
weeks; Augusta, 30, two weeks; Atlanta, April 13,
two weeks.

HELEN DESMOND: Jamestown, N. Y., 23, week; Ashtabula, O., 30, week; Springfield, April 13, two weeks.

HEWRTT MUSETTS: New Brunswick, N. J., 23, week;
Johnstown, Pa., April 9, 10, 11.
HOWARD'S UNCLE TOM Co.: Brooklyn, E. D., 23, week;
N. Y. City, 30, week.

HARRY WEBBER: St. Louis, 23, week.

HARRY MORTIMER'S CO.: Adrian. Mich., 23, week.
HILL-BAYTER CO: Wakefield, R. I., 27, 28; Westerly,
30, 31; April 2; Middletown, Ct., 2, 3, 4.

IM THE RANES CO.: Buffalo, 23, week; Albany. N. Y., 30,
31; Amsterdam, April 1; Utics, 2; Norwich, 4; Buffalo, 23, week.

JORPH MURPHY: Scranton, Pa., 27, 28; Philadelphia,
April 6, week.

JOHN A. STEVENS: San Francisco, April 13,
JOHN T. RAYMOND: Salida, 26; Pueblo, 27; Colorado,
Springs, 28; Denvel, 30, week; Omaha, Neb., April 6,
7; Des Moines, Ia., 8; Oskaloosa, 9; Keokuk, 20;
Peoria, Ill., 21.

JENNIE CALEF; Louisville, 23, week; Cincinnati, 30,
J. K. EMMET: Janesville, Wis., 26; Madison, 37; Lacrosse, 28; St. Paul, 30, 31, April 2; Minneapolis, 2,
3, 4; Rock Island, Ill., 6; Davenport, Ia., 7; Iowa
City, 8; Cedar Rapids, 9; Des Moines, 10; Omaha,
Neb. 21.

JOHN DILLON: Leon, Ia., 27, 28; Winterset, 30, 37; Des

City, 8; Cedar Rapids, 9; Des Moines, 10; Omaha, Neb. 11.

JOHN DILLON: Leon, Ia., 27, 28; Winterset, 30, 31; Des Moines, April 1. 2; Atlantic, 3, 4.

J. Z. LITTLE'S WORLD CO: Fort Scott, Kas., 30, 31.

J. W. RANSONE: Washington, 23, week.

J. P. POLK: Jersey City, 26, 27, 28.

JACQUES KRUGER (Dreams): Chicago, 23, two weeks.

KNICHTS (Mr. and Mrs. George S.): N. Y. City, 23, week;

Brooklyn, E. D., April 6.

KATE CLAXTON: Lockport, Ill., 28; Chicago 30, week;

Janeaville, Wis., April 6; St. Paul, 7, 8; Minneapolis,

O. 10, 11; Hastings, 13; Red Wing, 14; Winona, 15;

Rochester, 16; Lacrosse, Wis., 17; Portage, 18; Winipeg, May 4, week.

KATHERINE ROGERS: Washington, 23, week.

KINDERGARTEN CO: Toronto, 26, 27, 28; Buffalo, 30, week.

KINDERGARTEN Co.: Toronto, 26, 27, 28; Buffalo, 30, week.

KIRALFYS' SIEBA Co.: Hartford, Ct., 28.
LESTER WALLACK: Albany, N. Y., 9, 10, 11.
LAWRENCE BARRETT: Hartford, 26; New Haven, 27; Bridgeport, 28; Richmond, Va., 30; Charleston, S. C., 31; Savannah, Ga., April 1; Augusta, 2; Atlanta, 3; Montgomery, Ala., 4; New Orleans, 6, two weeks.

LIGHTS O' LONDON (Eastern): Easton, Pa., 24, 26; Shenandoah, 27, 28; Pottsville, 30, 31; Reading, April, 1, 2; Harrisburg, 3, 4; Lancaster, 6, 7; Norristown, 8, 9; Trenton, N. J., 11.

LIGHTS O' LONDON (Western): Pittsburg, 23, week; Newark, O., 30, 31; Marietta, April 1, 2.

9: Trenton, N. J., 11.
LIGHTS O' LONDON (Western): Pittsburg, 23, week; Newark, O., 30, 31; Marietta, April 1, 2.
LOVE OR MONEY CO.: Brooklyn, 30, week.
LOTTE CHURCH'S CO.: Washington, 30, week; Baltimore, April 6, week.
LUZIE EVANS: Denison, Tex., 26; Ft. Scott, Kas., 27;
Sedalia, Mo., 28; St. Louis, 30, week.
LIZZIE EVANS: Denison, Tex., 26; Ft. Scott, Kas., 27;
Sedalia, Mo., 28; St. Louis, 30, week.
LIZZIE MAY ULMER: Fall River, Mass., 26; Philadelphia, 30, week; Buffalo, April 9, 10, 11.
LYNWOOD CO.: Jacksonville, Fla., 30, week.
LOTTA: Chicago, 23, week; Detroit, 30, week; Cincinnati, April 12, week.
LOUISE RIAL: Cohoes, N. Y., 26.
LEOFOLDS: Salem, Mass., 25, 26, 27; Lynn, 30, week.
LUTELL'S CO.. Montreal, 23, four weeks.
LOURLAS: New Orleans, 23, week.
M. B. CURTIS: Boston, 23, week; N. Y. City, April 6, 120, 30, week.
MAY BLOSSOM CO.: N. Y. City, 23, week; Brooklyn, E. D., 30, week.
MILTON NOSLES: Louisville, 23, week; Brooklyn, 30, week.
MININE MADDERN: Ironton, O., 26; Chillicothe, 27;

MILTON NOBLES: Louisville, 23, week; Brooklyn, 30, week.

MINNIE MADDERN: Ironton, O., 26; Chillicothe, 27; Washington C. H., 28; Dayton, 30; Indianapolis, April 1, 2; Chicago, 6, week; St. Louis, 13, week; MONTE CRISTO CO. (Stetson's): Cincinnati, 23, week; close week; Washington, April 6, week; Baltimore, 13, week; Philadelphia, 20, week.

McKee Rankin's Co.: San Francisco, 16, two weeks; Portland, Ore., April, 13, two weeks; Tacoma, 27; Victoria, B. C., 28, 29, 30.

MARGARET MATHER: Holyoke, Mass., 26; Northampton, 27; Greenfield, 28; Amesbury, 30; Newport, R. I., 21:

toria, B. C., 28, 20, 30.

MARGARET MATHER: Holyoke, Mass., 26; Northampton, 27; Greenfield, 28; Amesbury, 30; Newport, R. I., 31; Fall River, April 1; Brockton, 2; Hartford, Ct., 34, 4; Waterbury 6; Bridgeport, 2; New Haven, 8; Pawtucket, R. I., 9; Manchester, N. H., 10; Biddeford, Me., 11; Newburyport, Mass., 13; Nashua, N. H., 14; Burlington, Vt., 13; St. Albans, 16; Rutland, 17; Salem, Mass., 718; Providence, 20, 21, 22.

MATTIE VICKERS: Allentown, Pa., 26; Lock Haven, 27; Johnstown, 28; Bellefonte, 30; Tyrone, 31.

MAGGIE MITCHELL: New Haven, 26, 27; Worcester, Mass., 28; Providence, April 6, week.

MICHABL STROGOFF Co.: N. Y. City, 23 week; Toronto, 30, week.

MUGGS' LANDING Co.: Trov, N. Y., 23, week; Rome, 30, 31; Oneida, April 1; Cohoes, 6 week.

MESTAVER'S WE, US & Co.: Brooklyn, 23, week; Chicago, April 6, two weeks; N. Y. City, 20, four weeks; Boston, May 18; three weeks.

MUSRAV AND MURPHY: Concord, N. H., 26; Manchester, 27; Lowell, Mass., 28; Portland, Me., 30, 31, April 1; Augusta, 2; Rockland, 3; Brunswick, 4; Bangor, 6; Belfast, 7; Lewiston, 8; Newburyport, Mass., 9; Amesbury, 10; Haverhill, 11; Amsterdam, N. Y., 13; Binghamton, 14; Chicago, 20, week.

MATLACK Co.: Newark, 23, week.

MATLACK Co.: Newark, 23, week.

MASON'S UNCLE TOM Co.: South Bend, Ind., 26; Eigin.

MR. AND MRS. CHAMBER WEEK,
MASON'S UNCLE TOM Co.: South Bend, Ind., 26; Elgin,
Ill, 27; Rockford, 28; Freeport. 30, Janesville, Wis.,
31, April 1; Kenosha, 2; Racine, 3, 4
N. C. GOODWIN: Buffalo, April 6.
NEIL BURGESS: Brooklyn, 30, week; Brooklyn, E. D.

NEIL BURGESS: Brooklyn, 30, week; Brooklyn, E. D., April 6, week.

NEILI BURGESS: Brooklyn, 30, week; Brooklyn, E. D., April 6, week.

NELLIE BOYD Co.; Silver City, N. M., 24, 25, 26; El Paso, Tex., 27, 28, 29.

NOBODY'S CLAIM CO.: Bridgeport, Ct., 27; Meriden, 28; New Haven, 30, 31; Hartford, April 1; Springfield, 2; Ansonia, Ct., 3; Stamford, 4; Rochester, 6, week; Troy, 13, week.

ONLY A WOMAN'S HEART Co.: Chillicothe, O., 25, 26; Columbus, 27, 88; Logan, 30; Zancsville, 31; Coshocton, April 1; Wooster, 2; Mansfield, 2: Bellefontaine, 4; Upper Sandusky 6; Kenton, 7; Lima, 9; Sidney, 10; Middletown, 11; Cincinnati, 13, week.

ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Parkersburg, W. Va., 26; Cumberland, Md., 27; Hagerstown, 28; Philadelphia, 30, week; Baltimore, April 6, week; Brooklyn, E. D., 13, week.

OLIVER BYRON: Cedar Rap. ds, Ia., 26; Kcokuk, 27 Hannibal, Mo., 28; St. Louis, April 6, week; Cincinnati, 13, week.

nati, 13, week.
PRIVATE SECRETARY Co. (Gillette): Chicago, 23, week; Cincinnati, April 6, week. PAULINE MARKHAM: New Haven, 23, week; Danbury, 30, week; Newark, N. J., April 6, week; Albany, 13, week.

week.
Power of Money Co.: Emporia, Kas., 26; Sioux City
27; Florence, 28; McPherson, 30; Marion Centre, 31; POWER OF MONEY CO.: Emporia, As., 30; Sloux City, 37; Florence, 28; McPherson, 30; Marion Centre, 31; Eldorado, April 1; Douglas, 2; Augusta, 3; Wichita, 4, 5; Caldwell 6; We'lington, 7; Harper, 8. Pavements of Paris Co.: N. Y. City, 23, week. PROPLE'S THEATRE Co. (Charvat's): Hartford, 23, two weeks.
PLANTER'S WIFE Co. (Edna Carev): Cincinnati, 23.

week.
ROSE EYTINGE: Chicago. March 30, week.
REHAN'S 7-20-8 Co.: Chicago, 0, three weeks.
RHEA: Danville, Ill., 26; Indianapolis, 27, 28; Washing-

ROSSE EYTINGE: Chicago, March 30, week.
RRHAN'S 7-20-8 CO.: Chicago, 9, three weeks.
RHEA: Danville, Ill., 26; Indianapolis, 27, 28; Washington, 30, week.
ROLAND REED: New Orleans, 23, week; Mobile, Ala., 30; Birmingham, 31; Nashville. April 1, 2; Clarks-ville, 2; Henderson, 4; Chicago, 6, week.
ROLAND REED: New Orleans, 23, week; Kansas City, 30, 31, April 7.

RAG BABY CO.: Columbus, 23 to 26; Philadelphia, 30, week; Tall River, Mass., April 6; N. Y. City, 13, week.
REDMUND-BARRY CO.: Milwaukee, 26 to 20; Pullman, Ill., 30; Canton, O., 31; Akron, April 3; Binghainton, N. Y., 4; Boston, 6, two weeks.
REDMUND-BARRY CO. Milwaukee, 26 to 20; Pullman, Ill., 30; Canton, O., 31; Akron, April 3; Binghainton, N. Y., 4; Boston, 6, two weeks.
RANCH TO CO.: Chilicothe, O., 27; Springüeld, 28.
ROMANY RYE CO A.: Washington, 23, week; Chicago, April 6, week; Detroit, 13, week.
RISTORI: Philadelphia, 23, week: Dubuque, Ia., April 1; Peoria, Ill., 3; San Francisco, 13, four weeks.
RANSON DRAMATIC CO.: Decorah, Ia., 30, week.
STRATEGISTS CO.: Harrisburg, Pa., 25, 26; Lancaster, 27, 28; Baltimore, 30, week.
STRATEGISTS CO.: Chicago, 23, week; Columbus, O., 30, week; Troy, N. Y., April 6, week.
STAFFOOR-FOSTEE CO. (Willis Ross, manager): Ann Arbor, Mich., 26, 27; Jackson, 28.
STORM-BEATEN CO. (Western): Detroit, 23, week; N. Y. City, 30, week.
STAPDABD DRAMATIC CO.: Poughkeepste, 30, week; Three Myles Co.: Vincennes, Ind., 27; Louisville, 28; Cincinnati, 42, week; (Leveland, April 9; Detroit, 13, 14, 15; Toledo, 16, 17, 18; Jersey City, 26, 27, 28.
T. W. KEENE: Lawrence, Kas., 26; Leavenworth, 27, Atchison, 28; Beatrice, Neb., 30; Hastings, 31; Lincoln, April 1, 2; Omaha, 31; Minneapolis, 9, 10, 11.
THORNE'S BLACK FLAG Co.: Providence, 23, week; Paterson, N. J., 30, April 1, 2; Indianapolis, 4, 5, 6; Milwaukee, 8, 9, 10; Chicago, 13, week; Baltimore, 30, week.
TEN-MILE COSSING Co.: Baltimore, 30, week.

week.

TEN-MILE CROSSING Co.: Baltimore, 30, week.

UNION SQUARE CO.. New Orleans, Feb. 9, six weeks.

WALLACK'S VICTOR DURAND Co.: Philadelphia,

week.
W. E. Sheridan: Leavenworth, Kan., April 3; St. Joe, Mo., 7.
Wallick's New Bandit King Co.; N. Y. City, 23, week.

WAGES OF SIN CO. Kansas City, Mo., 26, 27, 28; Leavenworth, Kas., 30; Atchison, 31; Lawrence, April 1; Emporia, 2; Toucka, 3, 4; Denver, 6, week.

WELLESLEY-STERLING CO.; Lockport, N. Y., 16, two weeks; Canandaigua, 30, week; Little Falls, April 13,

Week.
W. J. Scanlan: Bay City, Mich., 26; Lansing, 27; Charlotte, 28; Chicago, April 6, week.
WAITE'S DRAMATIC Co.: Jackson, Mich., 23, week:
Grand Rapids, March 30, two weeks.

The neglect, if it be so charged, has been handsomely condoned by imparting new life

WILDUR DRAMATIC Co.: Pittsburg, 21, week.
ZOZO: Lynn, Mass., 22, week; Worcester, 30, we
Lowell, April, 6, week.

OPERA AND CONCERT COMPANIES. MY GORDON OPERA Co.: Jackson, Mich., s6, s7, s8;

Indianapolis, 30, week.
ALICE OATES: Buffalo, 23, week; Toronto, 30, week;
Newark, N. J., April 6, week.
BIJOU OPERETTA Co.: Jacksonville, Fla., April 6, Newark, A.; Deera Co.: Jacksonville, Fin., April. Week.

Boston Ideal Opera Co.: New Haven, 25, 26; Meriden, 29; Providence, 26; Boston, 30, week.

Bennett-Moulton Opera Co.: Waltham, Mass., 26, 27, 26; Chelsea, 30, week; Hartford, Ct., April 6, week.

week.

CARLETON'S ENGLISH OPERA CO.: Richmond, Va., 26, 27, 28; Pittsburg, 30, week.

CORINNE MERRIEMAKERS: N. Y. City, 23, two weeks; Reading, April 6, week; Pottaville, 13, week.

DONOVAN'S TENNESSEANS: Oshkosh, Wis., 28; Madison,

DONOVAN'S TENNESSEANS: Oshkosh, Wis., 28; Madison, 30; Janesville, 31.

EMMA ABBOTT OPERA CO.: Dayton, O., 26, 27, 28;

FAV TEMPLETON: Minnespolis, 26, 27, 28.

FORD'S OPERA CO.: Youngstown, O., 26; Wheeling, W. Va., 27, 28; Pittsburg, 30, week; Johnstown, Pa., 6. FREUSDORF-HOLT CONCERT Co.: Columbus, Kas., 19 PREUSDORF-HOLT CONCERT, Co.: Columbus, Ass., 19;
Paxton Springs, 30; Galena, 21.
GRAU'S OPERA Co.: Cleveland, 16, two weeks; Detroit, 30, week; Rochester, April 6, week.
HOLLYWOOD OPERA Co.: Indianapolis, 23, week.
HYERS SISTERS: Indianapolis, 23, week; Harrisburg 30
HARRIS OPERA Co.: York, Pa., 23, week; Harrisburg 30

HARRIS OPERA CO.: York, Pa., 23, week; Harrisburg 30 to April s.

JOSEPFY: Newark, N. I., 26.

JEANNIE WINSTON: Portland, Ore.—indefinite season.

LUCIER FAMILY: Marblehead, Mass., 27, 28; Lyun, 29;

LOWEI, 30, week.

MAPLISON OPERA CO.: San Francisco, 16, twoweeks.

MCCAULL'S BAT CO.: N. Y. City, 16, three weeks.

MCCAULL'S BAT CO.: N. Y. City, 16, three weeks.

MCCAULL'S FALKA CO.: Syracuse, 25, 26; Buffalo, 27, 28; Indianapolis, April 3, 4.

STANDARD OPERA CO.: Oswego, N. Y., 23, week; Auburn, 20, week; Dayton, April 6, week.

SMITH'S CONCERT CO.: Sandusky, U., 23, week; Cleveland, 30, week; Dayton, April 6, week; Columbus, 13, week; THALIA OPERA CO.: Newark, 30.

THAGI Baltimore, 27, week; Philadelphia, 30, week; N. Y. City, April 6, three weeks.

ST. QUINTEN OPERA CO.: South Falls, Can., 25, 26;

Per'h, 27, 28; Brockville, 30, 31, April 1; Kingston, 2, 3, 4.

THOMPSON'S OPERA CO.: Syracuse, 22, 28; Cincinnati.

THOMPSON'S OPERA Co.: Syracuse, 27, 28; Cincinnati, 30, week.
Wilbur Opera Co.: Flint, Mich., Cleveland, O., 30,
week; Jackson, Mich, April 6; E. Saginaw, 7, 8; Flint,
9; Bay City, 10, 11; Detroit, 13, week.

MINSTREL COMPANIES.

BARLOW-WILSON: Indianapolis. 26; Terre Haute, 27;
Louisville, 30, 31, April 1; Columbus, 2; Pittaburg 6, DARLOW-WILESON: Indianapolas. 30; Terre Haute, 29; Louisville, 30, 31; April 1; Columbus, 2; Pittaburg 6, week, CALLENDER'S: Nashua, N. H., 26; Concord, 27; Laconia, 28; Portland, Me., 30, 31; Lewiston, April 2; Waterville, 2; Bangor, 3; Ellsworth, 2. CALIFORNIA: Utica, N. Y., 26, 27, 28; Amsterdam, 30, 31. HAVERLY'S: Cincinnati, 23, week; Chicago, 30, week; Washington, April 6, week. HI HENRY'S: Woburn, Mass., 26; Lawrence, 27; Haverhill, 28; Waltham, April 2. Hydr And Barnon's: Pittaburg, 23, week. Mamphis: Wheeling, W. Ya., 30, week. Sawyar's Grorgia; Hamilton, 23, week; Buffalo, 30, week.

week.
THATCHER, PRIMROSE AND WEST'S: Philadelphia, 23.
week; Brooklyn, E. D., 30. week; N. Y. City, April 6.
WELCH S: Danbury, Ct., 26, 27, 28.
WHITMOBE AND CLARK'S: Great Falls, N. H., 28; New-buryport, Mass., April 2.
WEBB'S: Fort Scott, Kas., April 7.

VARIETY COMPANIES. ADAMLESS EDEN Co.: San Francisco, March 23, four Weeks.

BAYLIES' BRIGHT LIGHTS: Decatur, Ill., 23, week; Cincinnati, 30, week.

BAYLIES' BRIGHT LIGHTS: Decatur, Ill., 23, week; Cincinnati, 30, week.

BRANE-GILDAY CO.: N. Y. City, 16 two weeks.

BOBBY NEWCOME'S CO.: Syracuse, 23, week.

COMEDY FOUR: Cincinnati, 23, week,

DICK GORMAN: Brooklyn, 30, week;

HALLEN AND HART CO: Brooklyn, 33, week; Providence, 30, week; Philadelphia, April 6, week.

IDA SIDDONS' MASTODONS: Cincinnati, 23, week; Chicago, 30, week; Cincinnati, April 6, week; Newark, 20, week.

JONES-MONTAGUE CO.: Winsted, Ct., 26, 27, 28; Waterbury, 30, week.

bury, 30, week.
J. J. Sultivan: Newark, N. J., 23, week.
LEONZO BROTHERS: Indianapolis, 21, week.
LILLY CLAY'S ADAMLESS EDEN: Baltimor
Philadelphia, 30, week. LILLY CLAY'S ADAMLESS EDEN: Baltimore, 23, week; Philadelphia, 20, week; Manning-Drew Co.: Rochester, 21, week.
Pat Rooney's Co.: Philadelphia, 23, week; Baltimore, 50, week; Newark, April 23, RENTZ-SANTLEY Co.: Chicago, 23, week; Cleveland, 30, week; Cincinnati, April 6, week.
RILEY'S METEOR Co.: Jackson, Mich., 26, 27, 28; Crawfordsville, Ind., 50, 31; Decatur, Ill., April, 2, 3, 4; Chicago, 6, week.
SHEBHAN-COYNE Co.: Cincinnati, April 6, week.
STAR SPECIALTY Co.: Detroit, 56, 27, 28.
SKIFF-GAYLORD Co.: Utica, N. Y., 23, week.
SILBON'S CUPIL Co.: Chicago, 23, two weeks.

MISCELLANEOUS.

MISCELLANEOUS.

ADAM FOREPAUGH'S CIRCUS: Philadelphia, April 13.

AUSTRALIAN NOVELTY Co.: N. Y. City, 16, two weeks;
Newark, 30, week; Lowell, April 6, week; Providence,
13, week.
ADAMS' HUMPTY DUMPTY: Adrian, Mich., 26, 27.

BARNUM'S CIRCUS: N. Y. City, March 16, six weeks.

BUFFALO BILL'S WILD WEST: New Orleans, La., 23,
three weeks.

BUPFALD BILL'S WILD WEST: New Orleans, La., 93, three weeks.
COUP'S EQUESCURRICULUM; Cincinnati, 93, three weeks.
HOWORTH'S HIBERNICON: Myersdale, Pa., 26; Frostburg, Md., 27; Piedmont, W. Va., 28; Cumberland, Md., 30; Martinsburg, W. Va., 31; Chambersburg, Pa., April 3,
COLE'S CIRCUS; St. Louis, April 20, week.
MIACO'S HUMPTY DUMPTY: Buffalo, 23, week; Batavià, N. V., April 8.

N. Y., April 3.

PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX:
Rochester, 16, two weeks; Buffalo, 30, two weeks;
Erie, April 13, week.
SUYDAM'S HUMPTY DUMPTY: Oneida, N. Y., 30, 31, April 1.

Tony Denier's Humpty Dumpty:: New Bedford, Mass., 27; Newburyport, April 3.

Edwin Booth at His Best.

We think our master-tragedian has never shown to better advantage than in his late summary round of characters. He has traversed the entire field with a firm step, bearing himself aloft and attacking every role with vigor, incisive strokes and a champion's achievement.

What has most touched careful observers has been Mr. Baoth's resumption of parts in several antique plays, by which he has vindicated the renown of his great ancestor and justified the use of such plays in their day and generation.

He has thereby approved their dramatic aptness and convinced the world that they had the sort of merit which inspires the genius of the actor when properly called forth. It has proved that the plays were not dead but slumbered, awaiting the magician's touch to waken them into life.

This is a great lesson for aspiring professionals to ponder and to teach them to be more cautious and considerate in their judgment of dramas which may or may not be actable. It must be noted that in three several revivals of old plays, namely, Sir Edward Mortimer in The Iron Chest, Sir Giles Overreach in A New Way to Pay Old Debts, and Pescara in The Apostate, Mr. Booth approved himself to the audience as acting living parts, each one characterized by its peculiar merits and happily individualized in the personation.

This accomplishment we regard as a great triumph for the contemporary stage. have been at times allegations made that our favorite tragedian has not been alert in the search for new plays and their presentation to

to plays of the olden time and demonstrating that the histrionic genius which animated them on their earlier production still survives in our own time and succeeds in doing well what has been well done before.

Therefore it is that we attach special significance to this Boothian renaissance and have the hope that actors will look more closely in

the dramas submitted to them to detect the genius of successful personation awaiting the actor's illuminating sympathy and apprecia-

Professional Doings.

-Manager McConnell, of Chicago, is at the Gilsey House.

—Lottle Church will open in Washington on April 30. Harley Merry has painted new scenery for Unknown.

—Fred. Lotto has arranged with Bartley Campbell for the right to play The Galley Slave in all the large towns.

—Duncan, the ventriloquist, will leave for England in April. He is under contract to a well known English manager. George Morton will produce his new drama, His Sin, at the National Theatre, in the Bowery, on April 6. Some twenty leading managers and actors throughout the country have read the play'and have written the author letters of endorsement.

-Harry Miner has taken the Union Sq for six weeks, beginning in September, and will produce Will Cowper's play, Her Last Hope. Theall and Williams, however, have given notification of a claim to the play, and will attempt to prevent the production of it. Cowper denies their right.

—William H. Griffith, or Beekman, of Augustin Daly's company, died suddenly on Ffiday evening last of apoplexy. Mr. Griffith had been in Mr. Daly's employ for many years, and possessed his friendship and confidence. The deceased was about sixty-five years. A widow, son and daughter survive him. They reside in Boston.

—Charles Mitchell will do statue business with McNish, Johnson and Slavin's Minstrels. He is now being coached by William Muldoon. A report was current that Mitchell would give sparring exhibitions on the minstrel boards; but Mr. McNish informs a Min-ROR representative that the contract with the Englishman expressly stipulates that he is not to don the gloves during the term of his engagement.

—In A Bunch of Keys, Landlord Snagge agrees to pay Bellboy Grimes two dollars to assist him in a counterfeit suicide. Afterward Snaggs keeps deferring the payment. At every opportunity Grimes mutely puts up two fingers, but is always met with an impatient "You don't get it!" from Snaggs. The constant recurrence of this pantomime and explosion highly amuses the audience. Recently the piece had been presented in a Western town, and Monte Cristo followed soon after. The hero of the latter, at an exciting point in the play, gives a signal by putting up one or more fingers. Instantly an urchin in the gallery shrilly cried, "You don't get it!" and set the audience in a uproar.

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Starring through Great Britain: Lady Macbeth.
Portia, Julia, Emilia Bianca, Margaret Elmore, etc.
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DOSTON COMEDY CO., H. Price Webber, manager. Tenth season. Organized May 24, 1874.
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RLEGRAPHIC NEWS. Pleased With The Midget.

FIELD, Mass., March 25. -Maggie hell in her new play, Maggie the Midget, at night, had a big house, and, although lways a favorite, scored the biggest hit has ever made here. The play is the best in her repertoire.

A Surplus of Chestnuts.

PECIAL TO THE MIRROR. Boston, March 25.-Chestnuts all around though the houses were good. Edwin Booth Richelieu at the Boston Museum, Hazel Kirke at the Park, Spot Cash at the Globe Josh Whitcomb at the Boston, Skipped by the Light of the Moon at the Bijou, Youth at the Howard Athenseum, and variety at the Boylston, with variety and curiosities at Auston and Stone's. It is a backward Spring!

Lillian Russell appeared in concert Sunday light at the Globe. H. S. Hilliard made the hit of the evening. The audience seemed simply tolerant of Miss Russell, though at her last number, "The Silver Line," quite a shower of applause greeted her. Mr. Rice was greeted enthusiastically, and his Evangeline selections applauded warmly.

Mr. Byron's Bad Luck.

Council Bluffs, la., March 23.—By a mash up on the railroad our printing was destroyed. We are compelled to close for four nights at Des Moines. OLIVER BYRON.

The Quaker City Openings.

PHILADELPHIA, March 25.—The Guy'nor made a hit. Sol Smith Russell, George Wil-William Seymour, Mrs. J. R Vincent and May Davenport were thoroughly acceptble and the entire company did creditable work. The Arch has been filled with people

Anaimne at Haverly's was greeted with a large audience. The first act is tiresome, but the second is full of go. There is not much opera in the piece. It is more of a musical farce than anything else. Francis Wilson met with an ovation. Ellis Ryse and Lilly Post came next in order of merit.

Dan Sully's Corner Grocery opened at the Walnut to a good house.

Almee appeared at the Chestnut in Mam'serves nothing but praise.

There was no performance Monday evening at the Opera House owing to the non-arrival of Mme. Ristori's baggage and the costumes of the company. Tuesday night Marie Annette was given.

The National was full of lovers of minstrelsy. T. P. and W. were at their best. Frank McNish in his Silence and Fun brought down the house.

J. B. Studley made a pronounced hit at Forepaugh's in Monte Cristo.

Two Rousing Houses.

[SPECIAL TO THE MIRBOR.] WORCESTER, March 25 .- Margaret Mather opened to an immense house in The Honeymoon on Monday night. Last night she played Lady Macbeth to an entire house sold

In Porkopolis.

ISPECIAL TO THE MIRROR. CINCINNATI, March 25.-Sunday opened auspiciously all around. Haverly's Minstrels, at Heuck's New Opera House, had big attendance at the matinee, and duplicated the performance in the evening. The Comeay Four attracted largely at the People's, while at Havlin's The Planter's Wife was liberally patronized. James O'Neill presented Monte Cristo, with substantially the same support as last season, to an excellent house.

Frank Daniels signed 22d with the Rag Baby management for coming season. Ida Tracy, who has been doing good service with Dickson's Sketch Club, arrived here from New

The Baby Show at Harris' Museum is a pronounced success.

The Smoky City.

[SPECIAL TO THE MIRROR.! PITTSBURG, March 25 .- Henry Chanfrau, son of the late Frank Chanfrau, and Miss Sadie Fulton, step-daughter of Robert Scott, proprietor of the Central Hotel, this city, were married at St. Andrews Church on Sunday afternoon last. The bride is also a niece of Mayor Fulton of this city. The affair was kept very quiet-in fact so much so that the event did not become current news until Monday morning, at which time the bride and groom had started on their wedding tour.

Lights o' London, at Library Hall, had a very fair opening night. The Academy, with the Siddons Burlesque company, opened large, as also did Harris' Museum with its Humpty Dumpty party. Of course the latter caters to ten-cent audiences.

Miscellaneous

SPECIAL TO THE MIRROR. NEW CASTLE, Pa., March 25.-George C. Miln, supported by Adele Payn, drew a fair Monday night, in Hamlet. Division of opinion on merits of star's portrayal of the Melancholy Dane.

NEWBURYPORT, Mass., March 25 .- Bennett Moulton's Opera company opened Monaight to a packed house. Panic prices. Mascotte was presented. The advance or the other nights is very large.

FALL RIVER, Mass., March 25 .- Kiralfys' Sieba opened a two nights' engagement Monday night to fairly good business. Its first one-night stand this season. Scenery and ballet good. Arnold Kiralfy's grotesque dance and Katsnoshin's balancing made hits. This is their only one-night-stand week. All the Kiralfys are here this week.

BUFFALO, March 25 .- The Court Street Theatre being closed, a clear field was left for the Academy of Music. In the Ranks had a very large audience on Monday night, and this was duplicated on Tuesday. At the Adelphi, Robin Hood, with Alice Oates as the leader of the Archery Club, met with an auspicious opening. Monday night's audience filled all the room there was. Tuesday night was also large.

DENVER, March 25 .- The Dalys, in A Parlor Match, opened on Monday night to the full capacity of the Tabor. Last night money was refused at the door by eight o'clock.

McCourt. PROVIDENCE March 25.-Edwin Thorne and The Black Flag opened at the Providence on Monday night for the week before a very good house.

LYNN, Mass., March 25 .- Zozo opened at Music Hall Monday night to a good sized house at prices ranging from ten to fifty cents. Scenery and costumes as beautiful as ever. Manager Rock is much better, and will be about in a few days.

NEW BRITAIN, Conn., March 25 .- Nobody's Claim was enthusiastically received by a good house Monday evening. Joseph J. Dowling and Sadie Hasson scored a hit.

LOWELL, Mass., March 25 .- Fun on the Bristol opened to a packed house (panic prices) at the People's Theatre, Monday night. Maude Giroux and George Richards were particularly well received. It is removed that John Cosgrove, formerly manager of Huntington Hall, and now running the People's Theatre in Brockton, has leased the building which has been used as a vestry by the First Congregational Church, and will at once fit it up as a theatre. It will be a pleasure to see the genial John back again.

PRTERSBURG, Va., March 25 .- The Carleton Opera company presented Fra Diavolo at the Academy of Music Monday evening to a large and fashionable audience. Second visit this

ILION, N. Y., March 25 .- California Minstrels to good houses Monday and Tuesday nights. The entertainment was well received.

TROY, N. Y., March 25 .- Muggs' Landing crowded the Griswold Monday and Tuesday evenings. On Monday evening the audience was so demonstrative in applauding Frances Bishop and Alf. McDowell, a great favorite, that for a while the play could not proceed.

ROCHESTER, March 25.—Bartholomew Equine Paradox entered on its last week to large crowds.

ALBANY, March 25 .- Falka, at the Leland, Monday and Tuesday nights, drew packed houses. Company good and opera received with satisfaction. Herne's Hearts of Oak, at Museum, is also doing well.

COLUMBUS, March 25.—Both houses opened to good business. The Rag Baby, with all the old favorites, at Comstock's, and Charles Fostelle, as Mrs. Partington, at the Grand.

DETROIT, March 25.-Hanlons' Fantasma at the Detroit opened to an overflowing house, and will have an immense run. Storm-Beaten, at Whitney's, was well received and gave good satisfaction. Adams' Humpty Dumpty drew large houses at both matinee and evening performance at White's.

TORONTO, March 25.—Shadows of a Great City opened Monday night at the Grand to a crowded house. The play was well received. The company is excellent, and the scenery first-class. Annie Ward Tiffany, as Biddy Ronan, with her rich brogue, caught the house and came in for the greater part of the applause. A large week's business is assured. Osborne's Star company opened at Montford's Museum Monday afternoon to a large audience; ditto in the evening. The programme consisted of singing, dancing and mesmerism. Charles and Annie Whiting and Harry and Fanny Osborne scored hits.

Milton Nobles' Season.

Duke Murray, Milton Nobles' representa tive, arrived in the city on Tuesday. "Everyone I meet is complaining," said he, "but my star is perfectly satisfied with the result of probably the worst season in twenty years. The reason? Well, when the elections began we were away out in the extreme Northwestin the Territories where there is no Presidential voting-and we did a large business. Keeping away from the excitement, we worked south, doing well all the time. In Texas things had been vilely bad, and many companies were stranded. Manager Benton told me that he had had as many as seven cancelled dates in one day. Too many attractions had been booked. A good many combinations had fled to the South, expecting to find a refuge from the political excitement. Consequently, when we reached Texas the amusements were scarce and we had a boom. We return North with a handsome profit. Saturday the two-hundreth performance of Love and Law will be given."

-The reduced prices of admission to the Fifth Avenue Theatre will be regulated according to the class of attraction. So say the management; but it is simply a feeling of the public pulse; two scales of prices at one establishment won't work.

STAGE STORIES.

MY PLAY-A BY-PLAY.

I suppose it is not an unusual or phen enal experience, when, without any apparent reason or obvious train of association, certain words, phrases, stanzas, poetry, ethical aphorisms, and the like, suddenly take possession of the mind and persist in staying, and repeating themselves indefinitely, till one is almost driven to desperation in the unavailing effort to dislodge them. Thus the following stanza usurped the dominion of my mind:

So long on each pathetic part he dwells, And each adventure so sublimely tells. That all who view the idiot in his glory Conceive the bard the hero of his story.

A feeling of utter exhaustion set in, after trying repeatedly and in vain to stop myself from repeating the last two lines of this stanza, and in desperation I hastily put on my out ward habiliments and rushed into the street: from thence into a horse-car, whither bound I did not stop to inquire. All I wanted was to get away from myself. Seated at my right hand was a favorite actor, and next to him a very interesting young lady.

'My dear child" (actors have a habit of calling every lady of their acquaintance, young or old, dear and child), he said, "I advise you to set about it at once. If you ever write a successful play, your fortune is made."

The last clause of this remark made so for cible an impression on my mind, that the objectionable occupant who had usurped dominion therein was compelled to retreat.

"Your fortune is made." Why not mine if were to write a successful play?

I fancied, as I asked myself this question that, fading into distance, I could distinguish a faint repetition of the words "idiot in his glory"-still fainter, "idiot, idiot." "No," I exclaimed emphatically, aloud, "I am not an

-" I was suddenly brought to a consciousness of the absurdity of my position by perceiving that all my fellow-travellers in the horse-car were staring at me. The ludicrousness of the situation was so sudden and overpowering that I could not help smiling. The gaze of my fellow-travellers became more earnest. My smile turned to a regular giggle, the giggle to an uncontrollable and almost hysterical laugh. Again the objectionable word thrust itself forward-"idiot"-and the absurd complication of circumstances so upset my c pacity for self-control that I beckoned to the conductor to let me out at the next corner. As I walked home laughing all to myself, I noticed one and another wayfarer turn to look at me. "I wonder do they think me an idiot." said to myself, and kept on laughing.

But I was not to be laughed out of my newly-conceived purpose, nor would I crush my aspirations. I use that much abused word because I know no other to express my meaning. I was born with aspirations, and they have grown with my growth and strengthened with my strength. In fact, although I am no longer young, my aspirations show no symptoms of decadence.

I am a wife, a matron, a housekeeper. My outward life is very prosaic. How am I kept from rusting out? I reply-through my aspirations. How am I borne above uncongenial surroundings? By my aspirations. I always meant to do something out of the ordinary way, and I still mean it. Does that prove me

to be an idiot? I threw off hat and shawl, and seated myself at my writing-desk, where, reposing in one of the ample drawers, were the humiliating results of long years of aspirations. Not a very hopeful outlook for the future! I will keep on trying, I mentally ejaculated. I will enter a new field of competition. I will write a play. It may-as surely I do not deceive myselfit must prove a success, and then-my fortune is made. I will begin at once. Faintly sounded in the distance that hateful word.

I took out from its resting-place my timestained manuscript novel. The pitiable result of an unquenchable aspiration. This, I said, spreading it out before me, I will dramatize. I glanced over the pages; my eyes dwelt lovingly on the title. What a fine effect such a title for a play would produce!

I recalled the plot; it was excellent. I incarnated the characters, and they stood forth living-sentient beings. They wore rather melancholy faces, exhumed, as they were, from the dust where they had every reason to believe their trials ended. Ah! one thing the novel lacked, however. Comedy must be written in somehow. Perhaps I could hire somebody to do it, giving my note to pay when the fortune was made. I could do all the pathos and sentiment. I had only to speak from my head and experience.

I turned over the pages. A murder to begin with-a very mysterious murder, and a trial in which the wrong man was convicted on circumstantial evidence. What a splendid beginning! Nothing takes with the theatre-going public like a murder well conceived and dexterously carried out.

Youthful indiscretion, domestic infelicity and its results are old stories, to be sure, but essential in giving zest to a play as well as to life. All these were in the book-all could be magnified and intensified by a skilful exaggeration.

But there must be a moral purpose. I must work that in somehow-not too forcibly, but in an insinuating sort of way, after the manner of the popular physicians of the day, disguising the most nauseous drug so effectually that one might fancy it a delicate confection.

Abject misery, hopeless wretchedness, demoniac malignity, revenge-all these essentials must be pressed into the service. Well, I could do it. I could wring the hearts of an audience. I should like nothing better. It would be an immense relief in certain states of mind, if one could only find language forcible enough and put it into the mouth of someone else and send home-thrusts right and left, venting one's indignation and ill-temper by

Love-ah! I had for a moment forgotten that necessary adjunct. Well, there was love enough in the novel; perhaps too much. Lov. ers' walks, lovers' talks, lovers' stratagems, jealousies, doubts, despair, and all needful concomitants. Oh! such lovely little by-plays as I could work up to a climax! Slow, sweetl the lovers' voices would sound, with appropriate surroundings-sunsets, moonlight, everything wrought out as it might be.

A tap at the door interrupted the flow of my thick-coming fancies. "Mr. B-is waiting to see you.'

"Tell him I am out," I said, petulantly.

"But he saw you come in, and says he must see vou.

If I had been a man, a man of the world-I mean a club man, or one of that ilk-I might have found momentary relief in spontaneous monosyllabic explosions. As it was, I meekly succumbed to the situation, and said "Show him in " That everlasting bill! What more harrowing incident could I introduce into my drama than an interview between an unfortunate, well-meaning, but impecunious woman and a collector with a bill which must be paid. If I could lay bare the human heart, thus goaded to desperation, would it not strike a sympathetic chord in many a bosom which gauze and lace and flowers may disguise, deceiving others possibly, but never the unhappy debtor.

She ushered him in. Our conversation was very brief-a repetition of several past interviews, ending in "next week." He disappeared, and all my beautiful hopes and aspirations with him; but, thank Heaven! it was not long before they stole back again, and with them the enthusiasm of imaginary work and/prospective success.

"Oh! if it could be! If it could be!" I ex-

claimed aloud. Again the bright picture passed before me. My play written, accepted, advertised, produced at the leading theatre; crowds sent away for lack of room. Should I witness the first representation? No. the excitement would be too much for me. The author might be called for. I never could go before the curtain to be applauded-I should taint-success means so much to me. I couldn't make even the shortest speech No, I could not go the opening night. I would get some one to speak for me, and the papers would give a fuil account the next morning. Wouldn't some of my friends open their eyes! Wouldn't others shut their mouths and forever after hold their peace! I wonder how many would say, "I always knew she was full of genius." Suddenly I fell into a different mood, as bitter memories came over me with a rush. Disappointment after disappointment! What reason had I to suppose my destiny would change? I repeated the old adage, "It's a long lane that has no turning." Yes-a very long lane sometimes-and by no means certain that a lucky turn will come at all. I had felt so deeply, longed so fervently, prayed so earnestly in times past, and what was the final result? Shall I speak the truth? Yes, I will. cism. Perhaps I did not ask in faith believing that I should receive. Well, if I did not, after a series of disappointment is it to be wondered at? Still, I could not help going over the old ground. Here is an opportunity, I said to myself. I was not on the lookout for it. It came to me in the public thoroughfare, in the horse-car. Was it chance or was it Providence? I would try and believe it was the latter. If it was, of course I should succeed. I think a silent prayer went up to the throne, almost unconsciously to myself. As I laid the manuscript aside for a while and threw myself on the sofa to rest and muse and moralize on human life in general, and my own life in particular, I laid out a charming little programme of what I would do with my fortune after I had made it. How many hearts would rejoice through my generosity How many heavy burdens would be lifted from weary shoulders! I suppose I fell asleep, for I was not aware of the approach of night until I suddenly found myself in total darkness. For the first time in my life I wished the night would end and the dawn appear. I was very grateful, however, that I could sleep away the

Morning came-breakfast was over-my manuscript spread out before, and I began my work-that is, in imagination. Prologue completed. Act I. Scene I. Oh! when I recall it after a lapse of time the old enthusiasm revives. How delightful a task, to muster all my dramatis personæ, and assign each his or her separate role, and then infuse a soul into all of them! My soul, as it were, making them move about, talk, laugh, agonize at my will. How well they did it! The audience was entranced. I watched the simultaneous expression of emotion as the climax gradually worked up-up, up to the finale, when the curtain dropped-the applause absolutely deafening. Curtain rung up again and again. Call for another scene-painter. I half regret-

opening night. My verv agitation might add another item of interest

After an interval of rest, in which to recover the normal use of my constructive faculties. I entered upon Scene 2, summoning one and another character to be used as opportunity offered. They all came on at the moment. and all stood round and looked at me, as much as to say: "Well, what do you want of us?" I beckoned to my two lovers to step forward. which they did. I pointed to a romantic path in a forest, and a fallen log close beside a running brook. I said, "Go there," and they went, "Sit down," and they seated themselves. "Now talk nonsense, as lovers always do." But they were silent. Oh! I forgot. It was ton soon to bring them together. They were not, at that period of the story, aware of each other's existence. "Excuse me," I said; "you may go. When the proper time comes I will recall you." They disappeared. Then I summoned an old negress, who was to play a very important role. She appeared, looking very olum. "What is the matter?" I asked. "My lips is sealed," she replied. "Scaled!" I exclaimed, impatiently. Then I remembered that certain parties to whom she was to disclose a very tragic secret were more than two thousand miles distant, and very much occupied at that time on special business of their own, enacting a part to be worked up in the play in due time, but not now. So I told the old negress she might go. Meanwhile my heroine was in the background. I looked at her. She was very beautiful, but seemed stupid, not interested in anything in particular. Suddenly it dawned upon me that I ought to throw out some hint of the murder, which was to be a great feature in the play and intended to mystify the whole audience at first. In the book I had only to state facts, but I could not do this in the play. The old negress was the only being who carried about with her the great secret, and as she said truly, her lips were sealed. What should I do? I was, to use a homely expression, in a muss, and I didn't exactly see how I could get out of it. My brain began to give symptoms of over-excitement. It made me nervous to see so many creatures standing round gaping at me, with nothing in particular to do or say; so I said faintly, "You may all go," and they all disappeared. In their place arose a misty atmospheric phenomena, projected, as I found after a few moments, from my own over-excited brain. Now is the time, I said to myself, for a little supernatural episode, the very quintessence of romantic interest. It was all written down in the book. I must make the two lovers spiritually present to each other, while in point of fact they were thousands of miles apart. Their match was being made in heaven, and would be ready at the proper time; but they did not know that. Meanwhile there must be spiritual intuition and trance effects. How could I manage it? I was completely nonplussed-utterly discouraged.

A tap at the door, and the cook's ruddy face presented itself. Anything human and commonplace seemed a welcome intrusion.

"Did you order home a goose, marm?" she asked.

"To be sure I did."

"Well, it's come; but, please marm, it's too

ough for anything." "Coals to Newcastle," I said aloud, addressing myself.

'What, marm?" asked Bridget.

"One goose in a house is enough," I replied, laughing.

Bridget looked bewildered, and, as Ifancied, indignant as she left the room, supposing of course that my foolish remark was intended

for her. The spell under which I had been able to divert myself for a little while from the bare facts of life was broken, my enthusiasm was gone, my inspiration burned out. "Go back to your appointed place," I said with an ejaculation it would not be expedient to repeat, as I took the manuscript from the table and placed it in the drawer, and turned the key upon it. I could almost fancy I heard the voices of one and another whom I summoned to enact a part in my play, calling to me, piteously asking why I had endowed them with life if that was to be the end. Buried alive! I sighed, Well, I can't help it. They wouldn't have lived very long anyhow. Better die now quietly than to be ignominiously done to death by slanderous tongues as they might have been if I had drugged them before the public. I murmured a faint farewell. It come from a very deep place in my heart, and that may have been the reason why it was almost inaudible. Suddenly the room seemed full of spectres—the ghosts of those who an hour ago were living and breathing my life and my health. "I can't stand it!" I exclaimed, and rushed out of my room into the kitchen.

Bridget stood by the kitchen table inspecting the goose, which was laid out before her. I lifted the poor creature up. It gave me a shudder, it was so cold.

"What's the use of these things?" I asked, touching the wings.

"They always leaves the wings on geese," she replied.

"What a mockery!" I exclaimed. "I wonder, Bridget, if this forlorn-looking specimen

ever had aspirations." "What, marm?" asked Bridget, looking bewildered.

"Aspirations," I repeated.

"I never heerd of any such things," replied ted my determination not to appear on the Bridget. "Where would they be?"

"Inside somewhere," I answered. "I don't think a goose has 'em,"

"I know some geese have," I said, sadly

"But don't you think, my good girl, that it would have been a kindness to have cut off these appendages"-touching the wings ten-

derly-"when this poor bird was a gosling?" "It might have been just as well," replied Bridget, "for, to tell the truth, they ain't of much use except to help 'em flounder about."

"What did you say?" "Flounder about," answered Bridget. "That's pretty much all they can do-they can't rise above ground anyhow."

I sighed bitterly. "But, Bridget," I asked, tell me, is there no way of making an old goose tender?"

"Oh, yes, marm," she replied; "pounding it and twisting the joints."

"Rather a painful process," I said, mourn-

"But it aint 'done till the critter's dead," she added.

"Sometimes it is," I said-setting my teeth firmly together. "I know of one old goose that was pounded and twisted while alive." She looked at me in amazement. "But that one," I continued, "had aspirations."

"It was not an ordinary goose, then?" she asked. "No perhaps not," I replied, sadly.

" If you pound 'em after they're dead, they'll cut up easy," she continued.

Who wants to cut up or be cut up after she's dead?" I asked, and began to laugh at her bewilderment.

"Heaven bless you, marm, are you out of your head?" asked Bridget, looking quite ter-

"I was speaking of the goose. "So was I, Bridget."

"Something sure must be the matter with yese." I laughed at her bewilderment as I said: "Well, you must prepare this forlorn specimen for the table as well as you can, If geese will remain geese all their lives, they

through the furnace." "Me oven is hot enough for any goose," said Bridget.

need expect nothing better than to be served

up at somebody's table. They must pass

"Do you know," I said, taking up the old bird and looking at it, "I envy this thing."

Bridget looked at me earnestly and began to laugh; looked at me again and began to cry. "I reckon you ain't well," she said sympathetically.

"No, my good woman," I replied, and I believe a tear or two dropped from my eyes. "I am not well; I am sick at heart. I feel as David or Job, or one of those unhappy wretches, spoken of in the Bible, felt, when he said, "All my bones are out of joint." I suppose that geese, and ganders as well, but specially geese, must either grow tougher and tougher or be pounded till they become tender. Bridget, I am a broken-hearted woman, I would say goose. The good fortune I hoped for, worked for, prayed for, hasn't come; it never did come and it never will come. I wonder why those wings were left on. It makes me sick to look at them. Poor, useless things!" I turned from her and went back to my own room. I listened a moment, thinking that possibly my dear friends in the drawer might call me; but no, not a sound was to be heard. "All dead," I exclaimed. I wonder if they will ever come to life again. If, as Swedenborg asserted, the drama exists up above, I may bring out my play there, and in that event shall need them. I will waitin fact I must wait-wait for re-creation and reconstruction. If success does not follow, I hope at least, that with a keener spiritual discernment, I may be able to comprehend the why and wherefore.

But is this all that can be said respecting the play-my play-and the fortune it was to make? Is this the final result of the enthusiasm of hope and endeavor, quietly to admit that I am a goose even to dream of the possibility of success?

Who asks these pertinent, yet impertinent, questions of me? Myself. Who is expected to answer them? Myself; but not upon compulsion I prefer to remain silent and leave my case to more competent expounders of fate and Providence.

A Managerial Adviser.

Lloyd Brezee, the Detroit journalist, writes THE MIRROR as follows: "I had some business down among the Buckeyes the other day and stopped off at Canton, O. to see my friend, Fred. Berger, who is doing Bartley Campbell's Galley Slave this season with a neat little company and who boasts of having made a neat little bit of money besides having a high old time out among the Western blizzards. With Manager Berger I went around to the theatre -Schaefer's Opera House-and looked over the old stage where, a dozen years ago that every night, I, in conjunction with a travelling theatrical company, had helped to paralyze the Cantonese. Those were the days when a company played a week in a town like Canton, changed the bill every night and, as in our case, oftentimes carried a Female Silver Cornet Band. I remember we had appeared three nights in the town and the audiences were small and particularly select. On the fourth night the curtain had fallen on the third act of The Lady of Lyons; the orchestra, a violin, guitar and slide trombone, had ceased its caterwauling, when we heard some one address-

ing the audience in broken German. We all rushed out of our dressing-rooms and charged on the peep-hole; there, in front of the curtain, stood the proprietor of the theatre berating the

"I say et vas a shame dod you don'd patronise dis deater. I build you here a bootiful opera house; I bring you a goot gompany. and yet you radder go to prayer meeting. You haf heard dese bootiful young ladies blaying dem horns efery nighd-blowing deir brains oud-and yet you don'd gome. I vill shut dis house up and moof oud uf dis town; you are a pack uf d-n fools."

"At this juncture the manager and star, ar rayed as the Prince of Como, stepped from behind the curtain and led the belligerent local manager from the stage, but not without some difficulty. Seated in the parquet circle I was relating the incident to Mr. Berger, when the latter pointed out the old gentleman, who, with his young and lovely wife, was enjoying the performance. The curtain fell on the third ct of The Galley Slave and Mr. Schaefer walked down to the orchestra rail. Turning to the audience he addressed them with just enough of the old-time accent to give zest to his remarks: 'I am glad," said he, 'to see so many of you here to-night to enjoy this really delightful performance; but I cannot help wishing there were more of you. I ought not to be here myself to-night; I should be on my way to Minneapolis. My only brother died la.t night; but I think that to see such a moral performance as this is just as well as to be in the house of the church.'

"Then, after announcing his attractions for the remainder of the season, Manager Schaefer walked back to his bride, and, taking his seat, beamed complacently through his spectacles. Schaefer is a character well known to the travelling managers. He seldom ever fails to publicly praise a good performance in his theatre, and if it be very bad he is not slow to publicly damn it. On one occasion, when a show of the genus 'fly-by-night' had taken possession of his stage, he rose in his seat and, greatly excited, shouted, 'Ladies und shentlemens-dis is de worstest performance efer gifen in my deater!' Then he seized his hat, strode out of the place and banged the door. Schaefer is a rabid infidel and a great friend and admirer of Colonel Ingersoll. He frequently lectures at home, and sometimes goes up to Cleveland and fires off his pet sermon, which is called 'Noah's Ark.' "

The Bartholdi Statue.

Until the present, no management in the aty has offered assistance to the worthy people who are desirous of seeing the completion of the Bartholdi statue. Edward and Rudolph Aronson have taken the matter in hand and tendered the use of the Casino for a matinee benefit on April 7, which is expected to realize between \$1,500 and \$2,000. Edward Aronson has undertaken to arrange a programme, and has already secured a number of well known people as volunteers. The sum collected up to March 24 amounts to \$184.164.15, and the balance in hands of the committee is \$4,139.64.

Edward Aronson thinks that if the benefit proves a success, other theatres will follow the example. Among prospective volunteers are Belle Cole, Teresa Carreno, Lillian Russell, Richard Mansfield, Henry E. Dixey, Richard Golden, Jules Levy and Aronson's orchestra of one hundred musicians. It is proposed to sell the eighteen boxes by tender, intending purchasers sending offers by letter. Already some of the best families are down on the list. On Saturday the letters for boxes will be opened, and the names of the highest bidders will be published.

Amateur Notes.

Nothwithstanding a general belief that most amateurs are wealthy, such is not the case. The greater number are clerks in banks of offices. Their duties are not arduous, and afford them ample leisure to devote their attention to theatricals as a pastime. In their midst are many poor women who endeavor to attain on the amateur stage an experience which they cannot find the opportunity to secure at the regular theatre.

Mrs. Oliver Sumner Teall and E. F. Coward will repeat their performance of Weeping Wives in the near future for the benefit of the Day Nursery.

A number of the Entre Nous Society attended the funeral of Kate Girard at the Church of the Transfiguration on Tuesday. It was with the Entre Nous that Miss Girard made her debut on the stage, and many of the members have followed her short career with interest. Her first appearance was made as the heroine of One Hundred Thousand

On April 9, Leah the Forsaken will be presented at the Brooklyn Academy of Music. It will be in aid of St. Peter's Hospital and Kindergarten, and under the auspices of wellknown people. Matilda Davis will appear as Leah, supported by Miss Hesseltine and Messrs. Gardner and Lamb.

The next election of officers for the Kemble will occur on Ma / 4. The sixth and last play this season will be on April 14. Eugene Clarke, the tenor, sings at all of the

Greenwich entertainments. Mrs. E. J. Grant, of the Amateur Opera Association, will sing the leading soprano part in Creation on the 21st of April at Tren-

If the new opera house on Fifty-ninth street be erected, the management should devise an extra room, with stage appurtenances, where rehearsals could be held in the evening when the regular performances are in progress in the main auditorium. Many are unable to attend rehearsals in the daytime.

Mrs. Dr. Waters (Blanche Milton) has not been playing recently with the Amateur

League. Mrs. Waters has had a varied expe-

The Romance of a Poor Young Man, which is to be given at the University Club Theatre, will be strongly cast. With Mrs. James Brown Potter as the heroine, John H. Bird as the Doctor, E. F. Coward as Alain and Robert Hill as Manuel, a fine performance is antici-

John H. Bird has appeared on numerous occasions supported by professionals. In his re-pertoire he includes Master Walter, Othello, Shylock, Benedick, Sir Peter Teazle, etc.

The Gilbert now possesses two of the bright-est leading ladies before the amateur public. Alice Ferris and Nellie Yale Nelson are ad-mirably adapted for the leading and juvenile

The Passing Regiment was played at the Brooklyn Academy last evening by the Ama-

The amateur season is nearing its close. In April most of the societies will give their farewell entertainment for the present, although a number of plays will be presented later in aid of benevolent institutions. All of the estabassociations have exhibited improvement in many respects, and several of the new aspirants bid fair to become formidable rivals during the next campaign.

A play will be produced this evening by the Melpomene in Brooklyn.

John H. Bird, R. C. Hilliard, W. A. Clarke, Charles Heckman, Boyd Everett, J. A. Noble, Dean Pratt, Charles Lamb, H. H. Gardner George Barnett, J. G. Halsted, Alice Ferris, Nellie Yale Nelson, Harriet Lawson, Ella Green and Elita Otis would form the nuclous of a strong company.

R. C. Hilliard read at Lakewood, N. J., recently. He is improving in health.

Joseph Haworth has volunteered to play at a benefit in aid of the Home for Disabled Confederate Officers. He will assume the title roles in Richard III. and Richelieu, supported by several actors and a number of well-known

The Amateur League, Mimosa, Mistletoe, Greenwich, Yorick, Arlington League, Audubon League, Chelsea League, Gilbert, Ladies' Dramatic Union, Kemble, Melpomene, Amaranth, Garick, Wallack, Athenæum and the Amateur Opera Association are some of the most widely known societies in New York and

The Gilbert has taken first place in Bro lyn this season, and the Mimosa in New York, with the Amateur League close behind.

On April 8, Who's to Win Him? and Betsy Baker will be given at the Metropolitan Opera House by the Junior Club.

Patience will be sung by the Arlington League on April 26 at the Lexington Avenue

Gaspardo Lorenti, an original drama by Maurice Eller, Jr., will receive its initial representation at the University Club Theatre on April 16. The following members of the Bul-wer will appear in the play: Messers. Robert Deshon, H. J. Anderson, Thomas Platt, C. Frier, R. J. Kelley, Maurice Eller, Jr., and Misses Erroll, Ritlaw and Belton.

The Kemble and the Mimosa will combine forces in a performance of The Rivals. The Brooklyn Academy, and on April 14 at the New York Academy of Music, with the following cast. Sir Anthony, John H. Bird; Captain Absolute, Charles Stanton; Bob Acres, Dean Pratt; Falkland, D. Montgomery; Mrs. Malaprop, Bertha Currier; Lydia Languish, Maggie Longstreet; Lucy, Julia Loder.

-Charles Frew says he will take a play on the road next season with his wife, Eva Barker, in the soubrette part. His success with Walter Bentley has been great.

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Thursday, March 26 (only time),
HAMLET. HAMLEI.
Friday, March 27.
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THE MERCHANT OF VENICE.
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Carhart played the difficult part of Seth Preene true conception of the character, and with a masonmand of the broque of the North countryman added much to the naturalness of his impersona-Batten Past.

for.

L. Carhart as Seth Preene, a North countryses unexceptionally good.—Taunton Gazette.

better character was ever seen in this city than

reene, a North countryman. It seemed as near

t as it is possible to make a character.—Laurence

th Preene of Mr J. L. Carbart was a good work.—Manchester (Inion. oces in the fourth act between Seth Preene and ag daughter Hetty was strong and received mer-phane.—Lewell Times. arhars as Seth Preene was especially good.—

e factor.

i. Carhart as Seth Preene artistically rendered
and came in for frequent rounds of applause
where he flads his erring daughter calls forth
anatic talent and was well sustained.—Elgin

Vews.

Presse, the father of heartless Hetty, was espeood.—Elhhert Review.
hit of the evening was Seth Presse, a North
wans, persented by Mr. James L. Carhart, who
sed the difficult role in a satisfactory manner,
seems, where he discovers his runaway daughter
tress of Clifford Armytage his hatred and deere intensely realistic.—Janerville Recerder.
Presse was cleverly portrayed by James L, CarRechaster Ravers.

trongest parts in the cast was the Seth lames L. Carhart. The character is one onely marked in the drama and Mr. Car-tics to it.—Brooklyn Times.

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